The Dark

by
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BLACK

Silence, initial credits come up, white on black, helvetica caps, cut on, cut off, very minimal. A single, low frequency note builds and cuts off before we

HARD CUT TO:

1 **EXT - WHITE WATER RAFT - DAY** 1

Lurching headlong over the edge of a fall we are thrust into the heart of the action, pile-driving down the rapids with an exuberant American at the helm! JUNO KAPLAN, fiesty, sexy and hard as nails is steering the rubber raft as her friends SARAH and BETH paddle frantically on each side.

CUT TO:

2 **EXT - RAPIDS - DAY** 2

The team continue their journey downstream at a frantic pace, tossed around on the water like rag dolls, barely able to maintain control against the current, treacherous rocky outcrops hurtling by on either side, boulders beneath the surface, lying in wait to snag flesh or break bones.

JUNO is loving every dangerous second of it. SARAH and BETH are less certain. Eventually, they make it through, into calmer water. But it is the calm before the storm.

Ahead of them lies one final challenge...

CUT TO:

3 **EXT - WHITE WATER RAFT - DAY** 3

SARAH
What is that?!

JUNO
The meat-grinder!

BETH
Who names these things?!

The full horror of these falls becomes more apparent the closer they get to edge..

SARAH
I don’t know if I’m ready for this yet.

They back-paddle to slow themselves down...unsure.

SARAH looks ahead and sees at the bottom of the rapids, standing on the river bank, are her husband PAUL (35ish) and her daughter JESSICA (5)

JUNO clocks this as well...

JUNO
Come on Sarah...they're watching you.
Let's make 'em proud.

CUT TO:

4 **EXT - RIVERBANK - DAY** 4

PAUL kneels beside JESSICA...

PAUL
Here comes Mummy....Can you see her?

JESSICA
I can see her! MUMMY!

CUT TO:

4A **EXT - WHITE WATER RAFT - DAY** 4A

SARAH takes a deep breath,

SARAH
Alright!

BETH
Alright?!

JUNO
ALRIGHT!!! Come on! Paddle!

They paddle in earnest toward the brink. There's no going back now!

With a stomach-churning drop they go over, into the fray. Almost immediately they lose control, spinning through the narrow confines of the rocks.

JUNO (CONT'D)
Keep paddling!

SARAH and BETH struggle against the current as they are thrown back and forth, bouncing off the rocks!

Finally emerging from the ‘Meat-Grinder’, they drift toward shore, where PAUL and JESSICA come to meet them.

JESSICA
Mummy! Mummy!

JUNO, glowing with the thrill of it all, pats SARAH on the shoulder...

JUNO
That wasn’t so bad, was it?

SARAH and BETH are in fit of hysterical laughter. Glad to be alive. JUNO stands up in the boat, clowning around for JESSICA’s sake.

BETH
Shall we?

SARAH
Yeah!

They both push JUNO over and she falls backwards into the water. PAUL grabs her hands and pulls her to shore, as JESSICA greets her Mum with a big hug.

BETH, dragging the raft to shore, clocks the look JUNO gives PAUL as he pulls her TOO CLOSE. It’s just a moment. It could be nothing, but it could be something. Then it’s over.

They are all laughing as it begins to rain. Thunder booms overhead.

PAUL
Jess, come on, you’re going to get wet.

PAUL and JESSICA head back to the car.... JUNO turns to SARAH.

JUNO
You go on ahead.

SARAH
You sure?

BETH
We can finish up here. You go.

SARAH
Thanks guys. We’ll see you back at the hotel.

SARAH turns and hurries off after PAUL and JESSICA.

SARAH (CONT'D)
Hey, wait for me!

CUT TO:

5 **INT - CAR - DAY** 5

PAUL, driving, is distant, his mind elsewhere. He recoils when SARAH touches his hand. Nothing deliberate or nasty, but his mind is on something else, someone else.

CUT TO:

5A **EXT - CAR - DAY** 5A

Moving across the front windscreen as the wipers clunk and whine back and forth, we PULL FOCUS to JESSICA, playing in the back, then PULL FOCUS again to see Paul turn from glancing at her to the road ahead.

5B **INT - CAR - FACE FORWARD - DAY** 5B

We look out of the front windscreen with SARAH on the left, PAUL on the right. Traffic speeds past in the opposite direction, throwing more water against the windscreen. Another CAR is travelling ahead of them. They are moving at speed.

Suddenly, the CAR in front of them veers left into the curb. It bounces back across the road and into the oncoming lane slamming into the back end of a passing VAN. The impact is enough to knock the speeding VAN off course, sending it hurtling directly toward US!

SARAH screams out, PAUL tries to steer clear but the VAN collides HEAD ON at high speed!

The VAN is loaded with scaffolding, and the force of the impact causes one of the scaffold supports to hurtle forward like a missile, through the cab of the VAN, through both windscreens and into PAUL's face, impaling his head!

CUT TO:

6 **EXT. COUNTRY ROAD. DAY** 6

In the chill calm of the winter countryside, sit the two mangled vehicles. A pool of BLOOD oozes from the car like an oil slick, flowing slowly towards the CAMERA.

CUT TO

6A **INT - HOSPITAL ROOM - NIGHT** 6A

SARAH, lying in intensive care, broken and bruised but alive, wired up to all manner of equipment. A heart monitor bleeps regularly.

DISSOLVE TO:

6B **INT. DARK ROOM.** 6B

JESSICA. Illuminated by five flickering candles on the birthday cake in front of her, she giggles slightly as she turns to look at someone behind her...

CUT TO

6C **INT. HOSPITAL ROOM - NIGHT** 6C

ECU - SARAH’s eyes open wide. She doesn’t jump. It is as if waking from a slumber. She looks around at this strange, unfamiliar room, at the tubes and needles in her arms.

As she begins to pull them out, the heart monitor flat-lines and gives off a steady, constant tone.

She gets out of bed and we

CUT TO:

6D **INT - HOSPITAL CORRIDOR - NIGHT** 6D

The entire building is apparently deserted as SARAH emerges from her room. She pauses, looking each way, the pure white of the fluorescent lights almost glaringly harsh.

Suddenly, beyond her, the furthest FLUORESCENT light flickers and dies, leaving a gaping black hole at the far end of the corridor. SARAH turns to it, entranced by the shadows. We can hear something within the darkness, a scratching sound, then breathing...

SARAH backs away.... Another light goes out, the next one along, extending the darkness toward her, following her as she retreats, walking at first, but when a third light goes out, she quickens her pace.

Again we hear the sounds coming from within the darkness, mixed with her own gasping as she breaks into a run, the light switching off in succession behind her, the darkness pursuing her along the corridor and catching up. No matter how fast she runs, she cannot get away from it, until at last she glances behind her and the light above her goes out!

Now she is in the darkness, running after the light. She glances back. There is a harsh rasping shriek, coming at her from the shadows, and she turns back she runs headlong into BETH!

SUDDENLY everything returns to normality! They are in a busy hospital corridor. All the lights are on. People come and go, and SARAH is still just outside her hospital room.

BETH
Sarah?

But SARAH is a quivering wreck, unable to fathom reality, clinging to BETH for support.

BETH (cont'd)
Doctor? DOCTOR?!

We look over BETH's shoulder at SARAH's eyes, blank, staring as WE

FADE TO BLACK.

7 **SCENE DELETED** 7

8 **EXT. AERIAL. DUSK** 8

FLYING low across the treetops we follow a CAR, its headlights on full beam, winding its way along a deserted road high in the mountains.

SUBTITLE:

1 YEAR LATER. APPALACHIAN MOUNTAINS, USA.

DISSOLVE TO:

9 **INT. CAR. MOUNTAIN ROAD. TWILIGHT** 9

BETH drives. Next to her SARAH, her hair cut shorter, stares blankly out at the passing road. BETH is fiddling with the radio from which some swampy, twangy music emanates

BETH
Its mud, blood and beer...

She twists the dial again and we hear the bellows of a preacher.

BETH (cont'd)
Or God.

BETH switches off the radio. SARAH stares out at the gloomy dusk, oblivious.

Suddenly an overhanging branch bangs against the windscreen, startling SARAH. BETH looks at her and stops the car at the side of the road. There is that total, rural silence that accounts for the in-breeding and the high suicide rate.

BETH
We don’t have to do this you know. We can turn back, stay in town, get wasted and go to a barn dance.

SARAH
Now that is frightening.

A motorcycle zooms up out of nowhere, two shaven-headed local guys on it. As their headlights pick out the girls in the stationary car they scream and holler, the back passenger raising a clenched fist in salute. The noise and the bikers are swallowed up by the gathering darkness.

BETH
My kind of town.

SARAH straightens up, pulling herself together.

SARAH
You’re right. We don’t have to do this. But I’m not going to be the one to tell Juno...

BETH smiles, relieved. She starts up the car and they continue on their way.

BETH
She’s a piece of work - she always drags us out to the middle of.
(MORE)

BETH(cont'd)
She probably bribed someone to get Rebecca and Sam green cards just to make sure we stay on her turf.

SARAH
She came to England last year.

BETH
(mutters)
And she left pretty quickly.

SARAH
Beth...it’s no-one’s fault.

10 **SCENE DELETED** 10

11 **SCENE DELETED** 11

12 **EXT. MOUNTAIN LODGE. TWILIGHT** 12

The same car drives towards us and pulls over, its headlights in ECU. We pull back as they switch off and Sarah steps out of the passenger side. BETH gets out too, stretching.

On the veranda in front of this log cabin JUNO waits for them.

JUNO
Sarah! Beth!

She strides towards them, radiant and confident as ever. She sweeps SARAH into an embrace, catching BETH’s eye as she does so. BETH looks back at her, cool.

SARAH
Juno.

JUNO holds Sarah’s face in her hands. She’s warm, intense, compelling...

JUNO
Everything’s going to be fine. Better, it’s going to be great - go on in, Rebecca and Sam can’t wait to see you.

She takes SARAH’s bag and pushes her towards the light and laughter. Once Sarah is out of earshot, JUNO looks at BETH.

JUNO (cont'd)
How is she?

BETH
She’s here. I wouldn’t push it any further than that.

Picking up her bag she walks past Juno.

BETH (cont'd)
I’ll look after her.

JUNO
It’s not a competition Beth.

BETH
Sure.

And they head towards the door past a large window, through which we can see women gathered around a roaring log fire, drinking, talking and laughing.

13 **INT. LODGE. TWILIGHT** 13

Rebecca Van Ney (tall, athletic, Scandinavian, mid 20s) has her arm around SARAH.

REBECCA
It’s so good to see you. So good.

A smaller version of Rebecca runs into the room.

SAM
Beth! Sarah!

SARAH gets up to embrace her. It is clear from the expression on her face that all the lights, the people, are slightly too much for her.

SARAH
(quietly)
Sam. Thank you for your letter, it meant a lot to me.

SAM
I’m sorry I couldn’t be there. Mid-terms...

JUNO
(changing the subject)
Sarah, you know Sam’s going to be *Doctor* Van Ney in like, a year’s time!

BETH
Please tell me it’s longer.

JUNO
I’m going to fix us some drinks -
Sarah, come help me?

But Sarah is staring into the fire, distracted. JUNO shrugs and walks off. SAM laughs at BETH.

SAM
I can treat your arthritis now if you like. I hear it all starts falling apart past twenty-five...

BETH swipes at her playfully...

BETH
Can anyone make me feel any older?

And in walks HOLLY, about 18, in skate clothes, with rings everywhere and spiky hair, smoking some home-grown. She is incredibly attractive.

HOLLY
(european accent)
Hello. You are the teacher friend, yes?

BETH
Great. Just put me in a rocking chair.

REBECCA
This is Holly. Juno’s...protege.

BETH
(mutters)
I always thought Juno would eat her young.

Rebecca laughs

HOLLY
(SHARP)
I am a little bit tough for that I think.

SARAH
I’ve heard all about you. You’re the crazy one who jumps off buildings.

HOLLY
(laughing)
Base jumping. Buildings, yes. It is illegal. But a high.

She waves her joint and all the girls laugh, tensions dissolving. HOLLY smiles at SARAH.

HOLLY (CONT)
I like your short hair. It’s better than before. Juno showed me photos of when you used to climb together.

JUNO
(at Sarah’s shoulder)
Plus I found this classic, from our first ever trip.

She hands SARAH an old slightly battered photo. It shows three teenage girls - JUNO, SARAH and BETH - with their arms around each other, elated, against a blue sky.

SARAH
God. Check the hair!

CUT TO:

14 **EXT. LODGE. NIGHT** 14

The lodge, its windows lit up, looks invitingly warm against the forbidding backdrop of the vast forest. We can vaguely see the women enjoying themselves inside, the sound of their laughter and conversation fading on the breeze. We HOLD on this for a moment and then very slowly begin to TRACK IN on the window.

15 **INT. LODGE. SOME TIME LATER** 15

The girls are sitting around, relaxed. A large number of empty wine bottles.

SARAH
What happened to Josh, Sam, are you guys still together?

SAM
Kind of, sort of. Different shifts...

SARAH
What about you Holly?

HOLLY
I’m like Juno, you know, the sport fuck? Rebecca too I think? But when I am an old lady maybe twenty-four twenty-five I have babies...

There is an awkward silence. Rebecca squeezes SARAH’s hand.

HOLLY (cont'd)
What?

SARAH
(calm)
I had a child. She died. A year ago.

Holly looks at her.

HOLLY
Shit. Juno told me about your husband but I didn’t...

No-one can think of anything to say. JUNO fills the silence:

JUNO
(to Sarah)
So Rebecca and I are going into business. We’ve set up a company.

BETH
A company? How very...conventional of you Juno.

REBECCA
It’s a women-only outward-bound centre. We’re going to do trips all over the country - climbing, caving, skydiving, surfing...

She stretches her impossibly long legs.

REBECCA (cont'd)
There’s a real market for women who don’t want the bullshit that comes with a mixed group.

HOLLY
What bullshit?

JUNO
(teasing; of Rebecca)
Well, there’s the gear freaks. Those guys who have to have the latest gadget and use it all the time. No room for instinct.

Rebecca laughs, realizing that Juno’s comment is directed at her. She continues the joke

REBECCA
(of Holly)
And the peak-baggers - they don't care where they are; it's just about whether they've got to the top of enough of them...

SARAH
(of Juno)
And the guys who've got to be the leader; who've got to hold the map and want to turn the whole thing into the army. I've had them.

BETH
(to Sam)
And the guys who make you the baby of the group even if you've done more than them.

REBECCA
(to Holly)
See? You just don't get that bullshit with women.

They all laugh.

CUT TO:

16 **INT. LODGE. BEDROOM 1. LATER** 16

REBECCA and JUNO are padding around preparing for the morning. REBECCA has an impeccably tidy pile of gear at the foot of her bed. JUNO a pile of clothes and a map.

CUT TO:

17 **INT. LODGE. BEDROOM 2. NIGHT** 17

HOLLY is lying on her bed while SAM packs. A low lamp is burning. HOLLY is in a very brief T-shirt with 'KILL ALL THE HIPPIES' on it, and SAM is in PJs. They are pretty drunk.

HOLLY has a crappy mini stereo playing tinny surf/punk music. She is smoking a joint and swigging from a hip flask that she passes to SAM.

HOLLY
So you go on trips with all these girls before?

SAM
Just once. Juno started them when she was at school in England, and then picked up Rebecca when she moved back here.

HOLLY
Why go on holiday with your sister? You don’t want to meet guys?

SAM
Well, I’ve got a guy.

HOLLY picks up a photo of her boyfriend which is by the bed.

SAM (cont'd)
Have you been to Boreham Caverns?

HOLY
I see it in a book...

CUT TO:

18 **INT. LODGE. HALLWAY OUTSIDE BEDROOM.** 18

Walking past the bedroom JUNO overhears.

HOLLY (O.S.) (cont'd)
...It’s Starbucks, you know - hand rails, tourist things...it’s not adventure.

Juno lingers by the door, eavesdropping...

CUT BACK TO:

19 **INT. LODGE. BEDROOM 2. NIGHT** 19

HOLLY
If you are a climber, jumper, caver, you have to just do it and not give a fuck or the thing that is bigger than you will get you.

SAM pats HOLLY’s hand.

SAM
I think that weed might be bigger than you Holly.

HOlLY hands the photo back to SAM

HOLLY
You are lucky. He looks like a bad boy.

CUT BACK TO:

20 **INT. LODGE. HALLWAY** 20

JUNO walks away looking pissed off, bumping into REBECCA who has clearly overheard as well.

21 **SCENE DELETED** 21

22 **INT. LODGE. BEDROOM 3. NIGHT** 22

BETH is asleep. SARAH is in her bed awake, staring, glassy-eyed.

DISSOLVE TO:

23 **EXT. LODGE. NIGHT.** 23

The wind whistles through the trees and the moon lights up the night as we

CUT TO:

24 **INT.LODGE. BEDROOM 3. NIGHT** 24

SARAH is still awake. She gets up and goes to look out of the window, her eyes straining in the dark. Through the trees she can see a flicker of light, a flash of yellow, and on the wind she hears the giggle of a child. SARAH presses her head against the window, the cold condensation easing the pounding in her head and SMASH -

A scaffolding pole comes straight through it impaling itself in her head and spurting blood everywhere!

SMASH CUT TO:

25 **INT.LODGE. BEDROOM 3. NIGHT** 25

As she awakens bolt upright in her bed.

SARAH
Jesus...

She falls back heavily on the pillow.

CUT TO:

26 **EXT. LODGE. DAWN.** 26

Very early. The sky is a leaden grey, with a pale yellow streak on the horizon. All is still.

CUT TO:

27 **EXT - FOREST TRAIL. DAWN** 27

Feet, jogging. We tilt up to reveal JUNO as she runs to the LODGE, leaps up the steps onto the veranda and into the lodge.

CUT TO:

28 **INT. BEDROOM 1. DAWN** 28

Juno breezes in to her room.

JUNO
Wakey wakey!

REBECCA is sitting up in bed, wearing sunglasses, and looking severely hung-over.

REBECCA
I feel like roadkill. ...Give me five minutes

CUT TO:

29 **INT. LODGE. BEDROOM 1. DAWN** 29

REBECCA wanders into the bathroom, turns on the shower full blast and COLD, removes her gown and steps in. She screams.

CUT TO:

30 **INT. LODGE. BEDROOM 3. DAWN** 30

The scream can be heard from next door as BETH stands before the mirror in her bathroom looking rough, checking her bloodshot eyes. She sticks her tongue out. Checks her breath....It’s foul.

CUT TO:

31 **INT. LODGE. BEDROOM 2. DAWN** 31

We see a foot reflected in the mirror. It lowers and another one comes up. HOLLY the human rubber band is stretching.

ANGLE on view from Holly’s bathroom window: JUNO is stretching on the porch, lithe and sinuous. But not a rubber band. HOLLY is watching her.

Holly’s face pops up in the mirror, smiling, with first one foot by her ear -

HOLLY
The Queen is dead...

And then the other.

HOLLY)
Long live the queen.

And she sticks her tongue out at herself in glee.

32 **SCENE DELETED** 32

33 **SCENE DELETED** 33

34 **INT/EXT BEDROOM 2. DAWN** 34

REBECCA is walking past the door, drying her hair with a towel as she goes.

REBECCA
Sam, are you up yet? And you ought to eat something.

SAM puts the last pieces of equipment in her pack.

SAM
(mutters)
Its just for the weekend. It’ll be good for us.

CUT TO:

35 **INT. CORRIDOR OUTSIDE BEDROOM 3. DAWN** 35

REBECCA walks past sees SARAH knock back some pills and grimace as she swallows, dry.

CUT TO:

36 **EXT. LODGE. MORNING** 36

HOLLY is at the bottom of the steps, setting up a camera on one of the JEEPS parked up front.

HOLLY
Alright ladies....group shot!

The others begin to assemble on the steps, carrying PACKS loaded with kit. There is an edgy, fragile, hung-over vibe coming off everyone except JUNO and HOLLY. BETH comes out last, looking pissed off and anxious. REBECCA is fiddling with SAM'S kit. SARAH is looking distractedly at the rather jaundiced dawn that is now breaking. BETH sighs.

HOLLY
OK...

She smiles directly at BETH.

HOLLY (cont'd)
The Americans will find this bit hard:
say Liberty!

And she runs round to join them...

HOLLY (cont'd)
Equality!

And flings herself into their midst.

HOLLY (cont'd)
SORORITY!

CLICK, the picture is taken and the image freezes.

DISSOLVE TO:

37 **SCENE DELETED** 37

38 **EXT. AERIAL POV. DAY** 38

Looking out over the vastness of the landscape, WE tilt down, gliding above the sprawling canopy of trees until we pick up the trail of a forest road, following its snake-like course until we find **TWO 4x4's** making their way into this bleak wilderness.

CUT TO:

39 **INT. FIRST 4X4. DAY** 39

JUNO is driving, with SARAH beside her and BETH in the back. It's bumpy. SARAH is gazing out of the window, distant, her vision slightly blurred.

A streak of yellow out of the corner of her eye - she turns her head quickly but there's nothing there.

CUT TO:

40 **INT. SECOND 4X4. DAY** 40

REBECCA is driving with SAM beside her and HOLLY filming the journey on her CAM-CORDER.

REBECCA
(to Sam)
Here, you should drink some water.

SAM Grabs the bottle, distracted by fiddling with her plastic retro Spiderman watch.

SAM
It's impossible to set the time on this thing; the buttons are too tiny.

HOLLY smirks in the back. She finds a mountaineering magazine with REBECCA'S name printed on a label on the cover. It's full of glossy crampons, over elaborate tents, geek gear etc.

HOLLY
(to herself)
American porn.

SAM
So have you done these caves?

REBECCA
No - but they're level 2, quite safe don't worry.

SAM
I wasn’t.

HOLLY
The only danger is the boredom.
Boreham caves, boredom caves

CUT TO:

41 **INT - FIRST 4X4 - DAY** 41

SARAH
TURN HERE!

JUNO
Let’s go off road!

BETH
(Looking as if she may be sick)
Oh let’s.

The 4x4 swerves at speed, turning off the road onto a dirt track heading deep into the forest.

42 **EXT - FOREST ROAD - DAY** 42

The second vehicle follows the first, at speed, kicking up a cloud of dust as it swerves radically onto the dirt track.

CUT TO:

43 **INT. FIRST 4X4. DAY** 43

JUNO is pushing the vehicle hard as she races through the landscape. SARAH looks a little uneasy about JUNO’s driving, but doesn’t say anything.

BETH
Are you sure this is the right way?

JUNO
Been here before Beth?

The 4x4 charges round another bend, throwing up dirt in its wake.

CUT TO:

44 **EXT. FOREST TRACK. DAY** 44

We see various shots of the two vehicles driving hard along this rough and ready mountain track. They round a tight bend and we

CUT TO:

45 **SCENE DELETED** 45

46 **EXT. END OF FOREST TRACK. DAY** 46

The front wheel of the first 4X4 comes to an abrupt halt.

CUT TO:

47 **EXT - FOREST TRACK - DAY** 47

The second 4x4 bears down upon the first 4x4, veering around it, hitting the brakes and skidding in the mud as we

CUT TO:

48 **INT. SECOND 4X4. DAY** 48

Its occupants lurch forward as they grind to a halt alongside the first 4x4.

HOLLY
...nice parking

REBECCA
Thanks.

SAM
I take it we’re walking from here?

CUT TO:

49 **EXT. MONTAGE. DAY** 49

We see a rapid series of shots depicting the women getting their kit together, sorting their packs, picks and boots out.

We see JUNO put her CAR KEYS behind the SUN VISOR, before pulling out her own pack and strapping it on.

JUNO
Let’s get moving. We’re running late.

She slams the door closed, and as they head off, we look inside and see a dog-eared PAPERBACK BOOK lying on the seat.

50 **EXT. FOREST. DAY** 50

Trekking upward through the forest, led by JUNO. BETH and SARAH bring up the rear.

SARAH
Where’s your whistle?

Beth smiles and pulls out an old whistle that is tucked into her top, brandishing it with a flourish. She gives it a couple of loud toots and shouts out:

BETH
(taking the piss)
Hey Juno, you DO know where you’re going don’t you?

SARAH laughs.

JUNO
(terse)
There’s a river about half a mile ahead. When we reach it, we follow it up to the mouth of the cave.

SAM, near the back, turns to REBECCA.

SAM
How does she know there’s a river up ahead? I can’t hear a thing.

HOLLY
(dead pan)
She can smell it.

REBECCA
...She came up here last week to check the route out. Rule number one; file a flight plan and stick to it.

SAM
And rule number 2?

REBECCA
Don’t go wandering off. You think it’s dark when you turn out the lights? Down there it’s pitch black.

51 **SCENE DELETED** 51

52 **35EXT. MOUNTAIN RIVER. DAY** 52

White water crashes down this narrow gully. Rebecca is still lecturing

REBECCA
You can get dehydration, disorientation, claustrophobia, panic attacks, paranoia, hallucinations, visual and aural...

Sam rolls her eyeballs.

CUT TO:

53 **EXT. MOUNTAIN RIVER. DAY** 53

JUNO, up front, pushes through into a clearing.

CROWS scatter and burst up into the air in a wild flurry. The rotting corpse of a giant ELK lies washed up on the rocks, its huge bulk deflated and gaunt, its fur matted with blood and mud. HOLLY takes pictures of the dead creature as the others gather around, some looking on with interest, others with disgust.

HOLLY
Cool, huh?

BETH
Lovely. A real Kodak moment.

SAM bends down to take a closer look.

REBECCA
Don’t touch it!

BETH
Yeah. You wouldn’t want to piss it off.

SARAH
What do you think did that Sam? A bear?

SAM examines it and we see that its eyes are yellow.

SAM
Actually, I think it was just sick.

SAM (cont'd)
Jaundice, dengue fever, yellow fever..there's all sorts of ways it could have died out here

JUNO
What is this, Nature Detectives? It could have been Bigfoot for all you know.

CUT TO:

54 **EXT. MOUNTAIN RIVER. DAY** 54

Continuing on their trek, they climb up the side of a waterfall to a rocky area above. Deviating from the course of the river, JUNO takes them through a stand of trees.

CUT TO:

55 **EXT. STAND OF TREES** 55

JUNO
This is it!

Fighting through the heavy foliage, JUNO emerges at the edge of a great SINKHOLE, a gaping black opening in the ground.

BETH
Oh, you are having a laugh!

JUNO
'Fraid not.

BETH
For Christ's sake! I'm an English teacher not Tomb Raider.

They are high up now, the mountains stretch out behind them.

DISSOLVE TO:

56 **INT. CAVE ENTRANCE. DARK** 56

Looking up at the daylight from the depths of the cave, the last of three ropes drops toward us, straightening as it comes and hitting rock beneath us.

CUT TO:

57 **EXT. CAVE ENTRANCE. DAY** 57

All six women are fully kitted out. Some are wearing warm, figure hugging climbing tops and leggings. JUNO is wearing a wet-suit top with the arms cut off. They have lamps on their helmets, extra torches in their packs, along with flares, rope, food and water and their PICKS.

JUNO is ready to go down and leans back over the brink.

JUNO
I'll go first. I'll see you down there.

Turning on her HEADLAMP she drops away into the unknown.

CUT TO:

58 **INT. CAVE ENTRANCE. DARK** 58

With the beam of her lamp flashing this way and that, JUNO descends a hundred feet or more into the cavern, before finally hitting rock bottom. Unhooking herself from the rope she looks around with a child-like glee before calling up to the others.

JUNO
You've got to see this place It's beautiful!

Her voice echoes and resonates about the massive chamber. She looks around, awestruck. Now she is truly in her element.

CUT TO:

59 **INT/EXT. CAVE ENTRANCE. DAY/DARK** 59

REBECCA double checks SARAH and BETH's harnesses and they go down together, side by side.

BETH
Oh shit, oh shit, oh shit!

CUT TO:

60 **INT. CAVE ENTRANCE CHAMBER - DARK** 60

Coming down the rope, SARAH looks around in amazement before landing safely near JUNO. BETH is just behind her...

JUNO
You can open your eyes now, Beth.

BETH
Oh my God! I had no idea it would be like this!

SARAH
It’s incredible. Incredible.

JUNO smiles in quiet satisfaction as from high above comes a loud WHOOP! They look up as we

CUT TO:

61 **INT. CAVE ENTRANCE CHAMBER. VIDEO POV. DARK** 61

REBECCA looks down on US as we descend into the cave!

CUT TO:

62 **INT. CAVE ENTRANCE CHAMBER. DARK** 62

HOLLY comes down the rope at high speed, her CAM-CORDER attached to her helmet, howling all the way! At the last moment she slows herself and lands like a cat in front of JUNO and SARAH

SARAH shakes her head in dismay as JUNO steps in

JUNO
(angry)
Holly, this isn’t some MTV bungee jump bullshit. We do this safely. In order. Following my lead.

SARAH
(to REBECCA)
All clear!

CUT TO:

63 **EXT. CAVE ENTRANCE. DAY** 63

Rebecca fusses over Sam’s harness. SAM drops down and REBECCA follows her over the brink.

CUT TO:

64 **INT. CAVE ENTRANCE CHAMBER. DARK** 64

REBECCA overtakes SAM and lands softly, unhooking herself from the rope before SAM lands beside her. HOLLY is filming the group with her CAMCORDER.

JUNO stands beneath a steady drip of water, the light from the surface shining down on her upturned face, soaking her brow.

JUNO
Sarah?

SARAH is looking at what appears to be recent scratch marks up the side of the rock, as if some animal had fallen into the cavern and was making a desperate attempt to claw its way back to the surface. Her attention is drawn to a dark crevice in the cave wall, from which a quiet chirping noise is coming. SARAH moves closer to the hole, listening carefully.

SARAH
Guys, I think I’ve found a bird’s nest!

The others turn to her as SARAH turns her attention back to the HOLE, aiming her TORCHBEAM into the shadows. Suddenly, the HOLE erupts with BATS! Hundreds of them, swarming out and around a very panicky SARAH. A hand grabs her and pulls her clear. It’s Juno, nonplussed by the BATS.

JUNO
It’s Okay...they’re gone now.

SARAH
Are you sure?

JUNO
Take a look for yourself.

SARAH looks upwards to see the BATS swirling around the funnel of the cave entrance in an elegant spiral. After the shock, it’s an eerie yet beautiful sight.

HOLLY
The butterflies of the night...

BETH
Oh fuck off Holly.

From a high vantage point, we watch the group make their way downwards, into the cave.

SAM
Which way?

JUNO
Only one way out of this chamber. Down the pipe.

CUT TO:

65 **INT. ENTRANCE CAVERN. DARK** 65

Water dripping from the rocks all around the ENTRANCE CAVERN gathers at its lowest point and flows into a crack in the cavern floor. This is where our intrepid CAVERS must go.

CUT TO:

66 **INT. THE PIPE. DARK** 66

They are in a narrow, vertical shaft with plenty of footholds all the way down. The water drips heavily down the side of the shaft, as the women head deeper into the mountain.

DISSOLVE TO:

67 **INT. DESCENDING TUNNEL. DARK** 67

Further down the tunnel levels off to a shallow downward slope.

With each step the tunnel randomly fluctuates in size and shape; sometimes it’s tall and very thin, sometimes it’s wide and low so that they must stoop or even crawl to pass through, and all the way water drips from the roof above their heads.

SARAH
How are you feeling?

SAM
Exhausted. But don’t tell Rebecca.

They laugh together as we

DISSOLVE TO:

68 **INT. CAVE MONTAGE. DARK** 68

We see various shots of the group making their way deeper and deeper into the cave system until at last they emerge into a vast chamber and we

DISSOLVE TO:

69 **INT. CATHEDRAL CAVERN. DARK** 69

JUNO
....For THIS we need a little more light on the subject.

JUNO takes out one of the many PHOSPHOROUS FLARES they have and lights it up. Now the chamber is filled with a hot white light, throwing hard shadows of countless stalactites across the walls.

The roof and floor of this new cavern are littered with gigantic stalagmites and stalactites, pillars of rock formed over millions of years; sediment building upward and downward until some of them bridge the entire cap. The colour of the new rock is yellow with sulphur and red with iron. The entire chamber is an amazing spectacle.

The group spread out as they enter this grand subterranean cathedral, almost gothic in its design, each of them eager to explore their own corner of the cave.

From a HIGH LEDGE, we look down on the group, spread around the chamber: Six individual pools of light, moving here and there. In the centre, the FLARE burns steadily.

In the right foreground, we become aware that what we thought was a rock, is in fact something else, SOMETHING ALIVE, moving slightly. Breathing. Watching.

DISSOLVE TO:

SOME TIME LATER

Five members of the group are having a bite to eat and something to drink as HOLLY snaps away with her camera beyond them.

JUNO (cont'd)
Holly, take a break, you should eat!

HOLLY
I'm just getting a couple more shots. This cave is cooler than I thought.

JUNO
(to Sarah)
...You okay?

SARAH
Juno. I won’t break.

JUNO
(quietly)
I know... I wanted to say - there’s nothing I can say. But I’m sorry I didn’t stay around longer. After the accident.

She sighs, its the first time we’ve seen her anything other than in control.

JUNO (cont’d)
I’m bad with that stuff. And Paul...You know.

SARAH (SOFT)
And Jessie...

SARAH and JUNO share a look...

JUNO
We’re all here for you now.

SARAH
...I’m sorry. I’m a bit out of it...It’s probably jet-lag or something.

SARAH gets up.

SARAH
I’m going to have a look around.

JUNO
See if you can find the way through.

BETH
(calling out)
Don’t go too far.

SARAH picks up her torch and moves past HOLLY, who has been observing her and JUNO’s exchange.

HOLLY
...She flips out?

JUNO
She’s fine.

BETH
After the crash she broke down pretty badly. Spent months in hospital. She was a mess. Couldn’t find a reason to get up in the mornings.

JUNO
Well, I guess she found one if she’s here.

CUT TO:

Elsewhere in the cavern, SARAH skirts the bright light source of the flare, moving among the harsh shadows of stalactite and stalagmites it creates. The sound of water dripping echoes around her, the voices of the others are a murmur. She is lost in her surroundings, fascinated by the cave.

SARAH hears a noise, she spins and aims her TORCH. A rock falls from a ledge and bounces down scree slope, clattering to the ground.

SARAH, moves forward investigating, curious. There is an opening in the cave wall. SARAH listens, intent - the sound of laughter?

CUT TO:

SARAH appears suddenly at JUNO’s shoulder, startling her...

SARAH
I think I’ve found the way.

CUT TO:

70 **INT. CATHEDRAL CAVERN. DARK** 70

At the far end of the chamber, the walls converge to meet at the base of a small heap of scree. At the top of the scree is a narrow fissure. It is into this that the women must now go. They gather before the scree.

REBECCA
I don’t understand - it’s not how imagined it from reading the book.

JUNO
Caves change, tunnels collapse, some of this debris looks recent.

REBECCA
Well then should we be going through?

JUNO
I’m telling you, it’s a tight squeeze for about a hundred feet and then...

REBECCA
Then what?

JUNO
Then it opens out into a wider passage.

REBECCA
If you say so. It’s your party.

SARAH
Something wrong?

REBECCA
It’s nothing. ...Where’s Sam?

SARAH
I don’t know, she was here a minute ago... SAM?

And again, that giggle, high pitched, child like. She looks around but its clear the others haven’t heard.

The others spread out and look for her, calling for Sam. The echoes bounce back. After a tense moment, a voice comes from behind a rock.

SAM
I’M BUSY!

The group all laugh at SAM’S predicament.

REBECCA
I made her drink loads of water this morning...

SARAH
I’ll wait for her.

HOLLY worms her way ahead in front of JUNO

HOLLY
I will take point yes?

HOLLY discards a half-eaten CANDY BAR and heads into the fissure hooked onto a rope, which JUNO feeds in after her.

CUT TO:

71 **INT. FISSURE. DARK** 71

HOLLY edges further and further into the fissure. As the rocks funnel inward, she must first stoop, then crawl, then lie flat and wriggle into this tiny passageway through the rock.

HOLLY
Phut! It’s tight crack in here.

BETH looks apprehensive as she shines her torch along the narrow crawl-way.

CUT TO:

72 **SCENE DELETED** 72

73 **INT. FISSURE. DARK** 73

HOLLY crawls head first through this intensely claustrophobic passage, barely big enough for her to move, contorting herself through the most awkward spaces imaginable. Slowly but surely she edges through, until at last the CRAWL SPACE opens out and she emerges in another tunnel, this time with high sloping walls and a sloping floor running diagonally along its length.

HOLLY quickly turns about and part-crawls back into the HOLE.

HOLLY
OK I’m through!

REBECCA
How far?

HOLLY
Maybe 100-150 feet..

CUT TO:

74 **INT. CATHEDRAL CAVERN. DARK** 74

JUNO
Close enough?

REBECCA
....Close enough.

JUNO heads into the fissure as REBECCA turns to the others...

REBECCA (cont'd)
Alright. Sam you're up next...

DISSOLVE TO:

75 **INT. FISSURE. DARK** 75

We see each character's progress through a difficult and highly constrictive space. JUNO is next through, then SAM, then REBECCA, then BETH and finally SARAH, bringing up the rear.

CUT TO:

76 **INT. CATHEDRAL CAVERN. DARK** 76

The FLARE burns in the background as, in the immediate foreground, a silhouetted hand, humanoid, reaches down and picks up the half eaten CANDY BAR. Off screen, whatever it is, sniffs the CANDY and we

CUT TO:

77 **INT. SLOPING TUNNEL. DARK** 77

JUNO crawls out to join HOLLY, then helps SAM out.

CUT TO:

78 **INT. FISSURE. DARK** 78

REBECCA squeezes through the tightest part, not noticing the dust falling from the rock above.

BETH is next through. It's very tight, but she makes it. Again, dust falls from the rocks above her head.

BETH
Sarah, you still behind me?

SARAH
(breathing hard)
I think so...

SARAH seems to be having more difficulty than the others as she is the most uncomfortable in such a claustrophobic environment. Still, she shuffles along as best she can until she reaches a point at which, to get through, her head must twist to one side and half submerge in a pool of muddy water. It is here that she wedges herself stuck and can no longer move forward. The more she fights, the more dust falls down from the roof inches above her head, hitting her face.

SARAH (cont'd)
Shit. ....Shit!

At first she's just agitated and annoyed, but soon she begins to panic. She begins to breathe heavily and fast, the muddy water getting in her mouth.

BETH
Sarah?

SARAH
(getting desperate)
I can't move!

CUT TO:

79 **INT. SLOPING TUNNEL. DARK** 79

REBECCA is pulled out as JUNO begins to explore the cavern they are in.....

CUT TO:

80 **INT. FISSURE. DARK** 80

BETH stops, waiting for SARAH..

BETH
It's Sarah. I think she might be stuck.

SARAH
There's no 'might be' about it. ..Fuck! FUCK! FUCK!

BETH
Alright Sarah....Calm down. Breathe slowly. You have to relax.

SARAH
I can't fucking relax!

BETH
(slow and calming)
Sarah....Listen to me. You have to calm down. The only way you can do that is to breathe slowly...

SARAH
(panicking, hyperventilating)
I've got a million tons of rock above my head! How the fuck am I supposed to calm down?! I can't fucking BREATHE!

The more she struggles, the more dust rains down on her. BETH, in a wider part of the fissure, manages to turn herself around and crawls back toward SARAH.

BETH
Sarah, just listen to me, okay, listen to my voice....

CUT TO:

81 **INT. SLOPING TUNNEL DARK** 81

HOLLY, at the far end, wants to know what's keeping everyone...

HOLLY
It's okay down there?

BETH
(calling back)
We're fine. Just give us a minute.

CUT TO:

82 **INT. FISSURE. DARK** 82

BETH, now face to face with SARAH, continues to try and calm SARAH down as her panic attack grows more desperate. She splutters and gags with the mud in her mouth and writhes against the rock, wedging herself even further.

BETH can see the dust falling from the rock above and knows the danger SARAH is in. She focuses completely on her, soothing, magnetic:

BETH
Sarah listen to me. What are you afraid of?

SARAH
(agitated)
I can’t move...

BETH
You can. You can move. It’s in your head.

SARAH (WHISPERS)
I know, I know, but I can’t stop it.

BETH
Sarah, the worst thing that can happen to you has already happened.

SARAH, despite herself, is distracted...

BETH
It’s over. And you’re here. You didn’t give up. This is just a poxy little cave. You’ve got NOTHING left to be afraid of.

SARAH begins to calm down...

BETH
Sarah?

SARAH
Yeah?

BETH
I want you to crawl toward me. Slowly.

SARAH complies, edging toward BETH until she feels herself becoming unstuck.

BETH (cont’d)
Take it slow.... Okay...okay...

SARAH
I’m almost out...

SARAH uses her feet against the wall to push herself the last foot or so, but with one final push her boot kicks away some rock, and the ceiling of the cave suddenly drops about 2 inches toward both their heads...but stops!

SARAH and BETH freeze in horror. There is a moment’s hesitation, then BETH acts.

BETH
Fuck! Alright, MOVE! NOW!

She grabs SARAH’s collar and heaves her free, then the two of them frantically race along the narrow fissure, the roof cracking, threatening to collapse on them at any moment.

SARAH glances behind her, into the darkness, which seems to be chasing her along the fissure! From the darkness comes a terrifying SHRIEK and then it gives, collapsing on the spot where SARAH was trapped.

But the cave-in continues, following them along the fissure, gaining on them...

CUT TO:

83 **INT. SLOPING TUNNEL DARK** 83

JUNO knows exactly what’s happening as REBECCA grabs her and pulls her away from the fissure.

JUNO
NO!

REBECCA
JUNO!

JUNO
Sarah?!!! Beth?!!!

A cloud of dust erupts from the entrance to the fissure, and we

FADE TO BLACK.

84 **INT. DARK ROOM** 84

Five Candles. A cake. Jessie, in a yellow party dress, laughing.

BETH (O.S.)

Sarah...

CUT TO:

85 **SCENE DELETED** 85

86 **INT. SLOPING TUNNEL. DARK** 86

BETH
Sarah....? SARAH??!!

JUNO’s helmet lamp shines on SARAH’s face as she comes around, coughing and spluttering on the water REBECCA is giving her. The air is still full of dust and around her, the others are picking themselves up.

BETH (cont’d)
Are you alright? Are you hurt?

SARAH
(a little shocked)
I’m alright.

Torch beams flash this way and that. Everyone is choking, disoriented, shocked and frightened.

JUNO
Is everybody okay? IS EVERYBODY OKAY?

HOLLY
Sure.

REBECCA
Samantha?!

SAM
I’m here.

REBECCA grabs her baby sister and clutches her tightly

SAM (cont’d)
(firmly)
I’M OKAY.

REBECCA
Beth, are you injured?

BETH
No. ....I don’t think so.

REBECCA checks her over, comforting her as best she can.

JUNO
Everybody stay close until this dust settles.

SAM
We’re not going anywhere.

HOLLY
.....You are right about that.

SARAH gets to her feet as all eyes, and torch beams fall on the spot HOLLY is looking at: The fissure is completely blocked.

SAM
Jesus.

They fall silent, taking in the implications.

HOLLY
So what do we do now?

REBECCA
Well...according to the guide book this cave system has three ways in and out. This is just one of them. Isn't that right Juno?

JUNO has turned away from the them....

REBECCA (cont'd)
(pressing her for an answer)
Juno, that's right, isn't it? Check the book!

JUNO turns around, awkwardness and defiance etched on her face.

JUNO
I didn't bring it.

REBECCA
What?

JUNO
No point.

SAM
What do you mean? What does she mean?

REBECCA knows exactly what she means. SARAH has distanced herself from the group, she stares out into the darkness, alone.

REBECCA
For Chrissakes Juno. I knew it..I *knew* this wasn't right!

JUNO
Oh come on Rebecca, this is what we've believed in for ten years! If there's no risk, what's the point? We may as well stay at home and watch fucking TV...

REBECCA
Don't you try and justify this! I KNOW why you did this...

And she waves her torch irritably, catching HOLLY in its beam, obliviously exploring their surroundings.

Behind her the argument rages as SARAH sweeps her TORCH BEAM across the cavern. She catches something bright in the beam, just for a fleeting moment, something HUMANOID, looking back at her. By the time she registers this and sweeps the TORCH BEAM back to the spot, it’s gone.

She looks around, to see if anyone else saw it, but they are far too self-absorbed.

SAM
What are we going to do?

HOLLY
Well, we have food and water. We have a fuck-off cave to explore...

BETH
(to Rebecca)
You filed a flight plan with mountain rescue? If we don’t report in they’ll come looking for us.

REBECCA
(glaring at Juno)
That’s how it’s supposed to work, except I put in a plan for Boreham Caverns, and this isn’t Boreham Caverns, is it Juno?

BETH
(incredulous)
We’re in the wrong fucking cave?!

JUNO
You all wanted to go caving, well this is caving! Holly was right. Boreham Caverns is a tourist trap.

REBECCA
This isn’t caving Juno. This is an ego trip.

SAM
So where are we?

REBECCA
Juno?

JUNO
It doesn’t have a name; it’s a new system. Nobody’s ever been down here before.

SAM
Jesus.

BETH
(to Juno)
How are we going to get out!?

HOLLY)
(matter of factly)
There may not BE a way out.

JUNO is walking around frantically examining every nook and cranny. BETH follows her, furious.

BETH
(hisses)
What the hell are you doing? What do you think this is going to do to Sarah? How much more do you think she can take - not that you’d know what she’s been through because you couldn’t get away fast enough...

JUNO
(snaps)
You know what Beth? We all lost something in that crash.

BETH
Oh bullshit. What did *you* lose?

JUNO starts to speak, but bites her words back. BETH is on her, and shines the torch right in her face

BETH (cont’d)
What did you lose Juno?

JUNO’S face says it all. A beat.

JUNO
Do I have to spell it out?

BETH absorbs this. She looks at JUNO in disgust, keeping the torch right on her

BETH (cont’d)
Just get us out of here.

JUNO turns and walks back to the others in an effort to regain control.

JUNO
We have to go on. Cave systems often break ground. It’s a small chance....If we stay here, we’ll die.

Slowly, the women pick up their PACKS and other gear, preparing to move off. SARAH stands apart from the others, staring into the darkness, hoping for another glimpse to put her mind at ease. The darkness is taking hold.

SARAH
Juno...

JUNO
Yes?

SARAH
Never mind...it’s nothing....

JUNO
.....I promise you, I’m going to get us out of here.

DISSOLVE TO:

87 **INT. GALLERY CAVERN. DARK** 87

JUNO leads the way down a steep slope of jagged rocks and loose boulders. Around them grows a low rumble, and the steady drip and splash of falling water.

JUNO scans the area, checking on the others, while SAM, eager to press on, overtakes her and moves toward US.

JUNO
(Shouts)
Stop!

SAM stops dead, and everyone else does too.

SAM
What?

JUNO
DON’T MOVE! Just stay there!

JUNO, takes off her pack and removes a FLARE, quickly striking it up.

What it reveals is that the floor drops away beneath SAM’s feet. A RAVINE, about 20 feet across, and so deep they can’t see the bottom, but can hear the rumbling from far below.

SAM
What is that?

REBECCA
Underground river....

SAM picks up a rock and drops it over the edge; a long, long pause; then a distant clattering and a splash.

REBECCA (cont’d)
... now I know how far down it is.

SAM
So?

REBECCA
Well somebody has to cross first, and that’s my job.

JUNO strikes up a FLARE and throws it across the chasm, where it strikes the wall and lands on a ledge, highlighting another ledge and cleft in the rockface. A possible way through...

REBECCA stares at the ravine and the ceiling above them.

JUNO
How does it look?

REBECCA
What does it matter? There’s no alternative.

JUNO
There’s a crack, running right across the roof.

REBECCA
I see it.

SAM
How does that help?

REBECCA
I have to get all the way across so I can rig a line for you guys. So, I go hand over hand, put my hand in the crack, clench my fist and hang on.

BETH
You’ve done this before, right?

REBECCA
I saw a guy do it once. An instructor. On an artificial wall over a block of crash-mats.

SAM is apprehensive on her sister’s behalf. The OTHERS look at REBECCA with a mixture of hope and admiration. All except JUNO, who is already rigging a safety-rope for REBECCA.

REBECCA attaches the rope to her harness and pulls on heavy leather GLOVES - flexing her fists.

At this end, the crack is low enough to reach. She tries it. Puts her fist in. Clenches. Swings her feet off the floor and hangs by one arm.

REBECCA begins her perilous free-style crossing of the canyon roof, hand over hand, wedging her fist into the fissure and hanging by it. She’s hooked onto a safety line which she attaches to PITONS along the way.

She is now hanging directly above the chasm! It is an incredible feat of stamina, muscle power and raw physical grit. Swinging from hand to hand, finding the best purchase, swapping her weight from one hand to the other, then doing it all again. Two foot at a time, at most. Every so often, stopping, taking a PITON from her belt, placing it in the narrow crack, attaching a CARABINA and hooking on her safety line, all whilst hanging by one hand!

Slowly, terrifyingly edging her way toward the far side.

CUT TO:

HOLLY films her all the way, as best she can in the given light.

CUT TO:

Passing the halfway point, REBECCA stops dead. Something just ahead has her absolute attention.

It is a PITON, an old one, hammered into the fissure, invisible to the others, but clear enough to her as evidence that someone, at some time, has passed this way before. But she pauses too long and JUNO senses something is up.

JUNO
What’s wrong?

REBECCA
Nothing!

Their voices echo around the cavern. REBECCA glances back toward JUNO and their eyes meet. It’s a knowing glance, but JUNO isn’t fully aware of what she’s supposed to know.

REBECCA (cont’d)
I’m alright!

REBECCA turns back to the job at hand. In order to disguise the PITON, rather than raise unnecessary questions or concerns in the minds of the rest of the team, she hooks a CARABINA to it, just as she’s done to the others she’s placed.

Two more swings and she’s reached the far side. She drops down onto the ledge above the one with the FLARE on it. Beyond the ledge is a tall but narrow crack in the rock, just big enough for them to squeeze through.

REBECCA quickly hammers in a final PITON and secures a SAFETY LINE, before hooking herself on.

REBECCA (cont’d)
Throw me the line!

JUNO steps up to the edge of the drop and hurls a coiled rope across to REBECCA. Unfurling as it goes, REBECCA leans out over the bottomless drop to catch the flailing end of the rope in one hand! She succeeds, and very calmly ties it on to a secure PITON, pulling the rope taut across the canyon.

REBECCA (cont’d)
Alright, who’s first?!

SAM steps forward

SAM
I’ll go.

SAM attaches the CARABINA of her SAFETY HARNESS to the TRAVERSE LINE, and an extra CARABINA to the SAFETY LINE strung across the roof of the CAVERN. Now, using the SAFETY LINE to pull herself across while the TRAVERSE LINE holds her weight, SAM makes her way across the roof of the CANYON CAVERN.

CUT TO:

88 **INT. FAR SIDE OF CANYON. DARK** 88

Stopping along the way to unclip and re-clip her SAFETY LINE as she passes each of three PITONS along the route, she soon makes it to the other side and is pulled onto the ledge by REBECCA.

DISSOLVE TO:

89 **INT. CANYON GORGE. DARK** 89

HOLLY is next across and we

DISSOLVE TO:

90 **INT. CANYON GORGE. DARK** 90

Then BETH goes.

She reaches the OLD PITON, hammered into the rock, and when she passes it, the strain on the rope causes it to jar in its lodging. Just a little, but enough to warrant our concern.

DISSOLVE TO:

91 **INT. CANYON GORGE. DARK** 91

JUNO and SARAH remain on the far side. JUNO checks she’s hooked on properly, and sends SARAH her across.

CUT TO:

92 **INT. TRAVERSE LINE. DARK** 92

As she reaches the middle, the OLD PITON begins to move again. With each tug it works its way loose.

SARAH manages to successfully pass it without dislodging it. It’s not long before she’s reached the other side and REBECCA pulls her up beside her, where BETH is waiting.

CUT TO:

93 **INT. NEAR SIDE OF CANYON. DARK** 93

JUNO hooks on and begins her traverse.

Ahead of her the OLD PITON looks dangerously loose!

CUT TO:

94 **INT. FAR SIDE OF CANYON. DARK** 94

SARAH stands behind BETH, looking into the cleft, before turning back in dreamlike SLO MO to look back at JUNO crossing.

CUT TO:

95 **INT. TRAVERSE LINE. DARK** 95

Without warning the TRAVERSE LINE, which REBECCA is gripping tightly for safety, comes loose from the rock. The full weight of JUNO suddenly dropping pulls it through REBECCA's palm, burning through her glove and tearing open the palm of her hand!

SARAH
Juno!!!

REBECCA cries out in agony and BETH grabs hold of the rope.

JUNO's harness now pulls taut, suspended from the SAFETY LINE. REBECCA wails in agony as JUNO hangs there momentarily, looking up at the SAFETY LINE.

Now the OLD PITON gives way, pulling free from the rock and dropping JUNO another ten feet toward her doom. But now the rope and pitons hold fast. SAM and BETH are holding the line.

BETH
It's alright! We've got you!

JUNO can only look up in bemusement as the OLD PITON slides down the SAFETY LINE toward her. She grabs it, looks at it, then looks up toward the pained face of REBECCA.

CUT TO:

96 **INT. FAR SIDE OF CANYON. DARK** 96

SARAH, BETH and SAM pull JUNO up onto the ledge with them. SAM immediately goes over to attend to REBECCA's injured hand JUNO places the OLD PITON and CARABINA in SARAH's hand.

SARAH
What does it mean?

JUNO
It means we're not the first.

BETH
If there’s been other cavers down here, then there’s more of a chance...

JUNO
This equipment’s got to be a hundred years old. No-one uses stuff like this any more. Besides, if people had been down here, they’d have given it a name.

SARAH
Maybe they never made it out...

SAM has bandaged REBECCA’s hand. This has stopped the bleeding but it is difficult to use now.

CUT TO:

97 **INT. ENTRANCE TO WINDING TUNNEL. DARK** 97

The women are at the mouth of a winding, narrow tunnel. There is a sense of real trepidation about them now.

JUNO
Holly? How does it look?

HOLLY
It’s tight but it opens out.

JUNO
Alright, keep going, we’ll be right behind you.

They all squeeze through the narrow cleft and soon it opens out into a strange sloping, angular cavern.

CUT TO:

98 **INT. SLOPING CAVERN. DARK** 98

HOLLY is the first out of the cleft, and as she enters this new cavern, something immediately catches her eye. We don’t see what it is, but she stands there, staring past us....

HOLLY
Hey! There’s something down here!

One by one the others join her. Standing alongside of each other shining torches and headlamps past US, gazing in awe and wonderment at...

CUT TO:

CAVE PAINTINGS. The beams of the torches pick out fragments of a larger image. Ancient depictions of man and beast. Hunters and their prey. Figures of humans, standing at the mouth of a cave. Across to the right there is a reversal of the image, similar but different, again showing the mouth of a cave.

BETH is fascinated by it, she moves closer, studying this prehistoric record in greater detail.

BETH (TO HERSELF)
It’s like a mirror painting, two images, but they’re one...

JUNO steps into BETH’S light.

JUNO
What is this? History class?

BETH
(snaps)
....Wait a minute....!

BETH has seen something new in the CAVE PAINTING as she backs away from it, trying to take it all in, past the others...

REBECCA
Beth? What is it?

BETH
Juno... light up one of those flares

JUNO
Why? What do you see?

BETH (cont’d)
(glaring at Juno)
JUST LIGHT THE FUCKING FLARE.

JUNO reluctantly strikes up a WHITE flare and holds it up, illuminating the entire wall of the cavern.

BETH
.......Look at it. What do you see?

HOLLY
It’s many paintings?

BETH
No, one big painting. It’s the mountain, it’s the forest, it’s the cave. And - it has two entrances.

REBECCA
Beth you’re a fucking genius!

SAM
This means there’s a way out?

BETH
Let’s find out.

They are off, renewed hope has quickened the pace a little as we

CUT TO:

99 **INT. NARROW WINDING TUNNEL DARK** 99

JUNO is holding the FLARE and leading the way, the others close behind, getting faster and faster, as the tunnel winds this way and that until they round a bend, and the tunnel opens out and splits into THREE! JUNO, stops dead, the momentum lost.

JUNO
Shit. SHIT!

The others gather round.

JUNO (cont’d)
Who’s got a lighter? I need to check the breeze.

HOLLY fumbles through her pocket... finds her lighter and gives it to JUNO, who takes each tunnel in turn, standing at its entrance holding the lighter and seeing if there is a breeze sucking air through.

The first does nothing. The second does nothing. But at the third the lighter flickers..

HOLLY
That’s the one!

At that she takes off down the tunnel.

JUNO
Holly wait! .....Damn it!

They set off after HOLLY, but she’s away and hurrying ahead of them, faster and faster until something catches her eye. She stops, turning off the light in her helmet and her torch.

Up ahead, in the pitch darkness, she can just make out a faint blue glow. DAYLIGHT!

HOLLY
Daylight! I see daylight!

Before others can catch up, she is off and running again, this time without any lights on! Using the DAYLIGHT to guide her.

But when she rounds the bend and sees it isn’t daylight at all, but LUMINESCENT ALGAE growing on the wall, the floor drops away beneath her! It’s a SINKHOLE and she slides uncontrollably down the slippery rock toward the brink.

JUNO quickly arrives at the scene with the FLARE and dives toward where HOLLY was last standing. She lunges toward the edge of the SINKHOLE, where the slippery rock forms an angled funnel in the floor of the cave. She jams her shoulder against a sharp rock and winces.

HOLLY (cont’d)
Help me!

JUNO just manages to grab her hand, but HOLLY’s fingers are covered in slime, making it impossible to hold on. JUNO is pressed against the rock which is cutting her arm. HOLLY is going. First her hand slips...

JUNO
Don’t move!

...then her fingers pull from JUNO’s grasp as HOLLY slides slowly, relentlessly down into the funnel. There are countless other scratch marks around her. She’s not the first to slide down here. She can only look back at JUNO, helpless, out of reach, as gravity works against her, pulling her down into the unknown darkness below. She can’t help but move!

SARAH and the others reach the edge in time to look down as the terrified HOLLY slides over the brink and disappears into the SINKHOLE.

JUNO (cont’d)
NO!

There is a dull thud from below as HOLLY lands upon something solid. JUNO looks at the others. All is not lost.

JUNO (cont'd)
HOLLY?!

From below comes a faint sound of pain... It's HOLLY. She's alive.

CUT TO:

100 **INT - STREAM - DARK** 100

HOLLY is slowly becoming aware that she is in pain. Extreme pain. She is lying in a narrow tunnel half in and half out of an underground stream.

HOLLY
(to herself)
Shit.

Groaning she reaches down her leg to where the pain is greatest, and feels something protruding.

HOLLY (cont'd)
(calling to the others)
I think I hurt my leg!

Raising her head, she looks down, shining her HEAD LAMP on the spot, to see her shin bone has broken and burst through the skin! The wound isn't bleeding but muscle and sinews are hanging out of her leg!

She falls back, gasping for breath against the pain.

HOLLY (cont'd)
Please.. get down here....!

CUT TO:

101 **INT - SLOPING CAVERN - DARK** 101

JUNO is already on the case, bleeding shoulder and all, hammering in PITONS along with REBECCA as they prepare to tie on and climb down into the SINKHOLE.

JUNO and SAM rapidly abseil down through the SINKHOLE. REBECCA, BETH and SARAH are quick to follow.

CUT TO:

102 **INT - DRAINAGE TUNNEL LEDGE - DARK** 102

SAM
This place is not good. We have to move you and it’s going to hurt like a son of a bitch.

HOLLY
(through gritted teeth)
Alright, but make it quick...make it quick quick quick....

HOLLY is delirious with pain as SAM continues her work and SARAH and BETH arrive at the scene.

SARAH
How is she?

SAM
She’s going to be fine.

SAM takes a sharp CLASP KNIFE from a sheath on her belt and uses it to cut open HOLLY’s trouser leg, revealing the true extent of the wound.

BETH
(seeing the wound)
Ah God! That is fucking disgusting!

SAM
Beth. Not here. Not now. We need help. Grab a corner. We need to move her out of the water.

They all do as she bids. SAM cradling the broken leg as gently as she can.

SAM
Nice and easy now.....lift.

HOLLY groans as she’s slowly lifted out of the water and moved onto a rocky ledge. When she is put down the pain is unbearable.

HOLLY
Ahh Jeeessussss!!!

SAM
Juno, pass me the first aid kit. And see if you find something to make a splint out of.

BETH takes some spare clothing from her PACK and places it under HOLLY’s head as REBECCA and the others set to work binding and strapping the broken limb with the limited FIRST AID KIT they have available.

JUNO pulls the PICK from HOLLY’S RUCKSACK and unscrews the top. She intends to use the handle as a splint.

REBECCA activates a couple of SNAP LIGHTS, filling the area with soft BLUE LIGHT. SARAH has also distanced herself from the others and is watching JUNO. Just then she hears a noise, very faint, like a small rock falling, from somewhere upstream along this DRAINAGE TUNNEL. REBECCA, BETH and SAM are too busy seeing to HOLLY’s leg to take any notice.

But JUNO and SARAH notice, and SARAH sets off down the tunnel, cautiously, to investigate.

JUNO
Sarah, don’t wander off.
(SARAH takes no notice)
....Sarah..?

SAM
Juno, I’m going to need your help here.

JUNO is distracted by SARAH....

SAM (cont’d)
Juno!

JUNO joins the group around HOLLY.

SAM (cont’d)
Take hold of her arm, you’re going to need to hold her down.

HOLLY
What are you going to do?

SAM
I need to dress the wound and rig up a splint, but I can’t do that while the bone is protruding. I have to push it back in.

HOLLY looks at her. Knows it has to be done.

SAM (cont’d)
Here, bite down on this.

SAM puts a leather strap between HOLLY’s teeth as REBECCA holds her legs and BETH and JUNO hold her arms, to stop her flailing around and making it worse.

HOLLY is already sweating as she bites down on the strap.

SAM uses her fingers to open up the muscles and her thumb to force the bone back into the leg! BETH cannot bear to look, as HOLLY, biting down hard, screams in agony as we

CUT TO:

103 **INT - DRAINAGE TUNNEL - DARK** 103

SARAH hears the scream, but continues regardless, exploring deeper and deeper into this new network of tunnels.

Looking around, something lying up ahead in the stream catches her eye. The beam of her HEAD LAMP reflects off an old MINER’S HELMET wedged in a cleft.

Picking it up she studies it. It is badly damaged but a name is clearly painted in black on the front of it. **ED OSWALD**.

Then she hears something else up ahead, something that sounds like the shriek of a bird. Or a child. She looks up...

CUT TO:

104 **INT - DRAINAGE TUNNEL LEDGE - DARK** 104

With one last effort SAM finally pushes the bone back into place and through the searing pain HOLLY spits out the STRAP and gasps in air.

JUNO looks up toward the direction SARAH went in, and we

CUT TO:

105 **INT - DRAINAGE TUNNEL - DARK** 105

Searching the way with the beams of her TORCH and HEAD LAMP SARAH notices something very vague catching the light in the distance. Whatever it is, it only stands out because it is a lighter colour than the rock around it.

The closer she gets the more form it takes, but still it remains vague and unidentifiable. Is she seeing things? She begins to doubt it herself.

She moves on, the shape appears to be moving. Step by step she grows ever closer, until the shape begins to take definite form in the farthest reach of her torch light.

It looks human. It makes a sudden move then freezes, listening. SARAH starts, freezing herself, straining her eyes to see.

It is a figure, facing away from her, squatting low and hunched over, drinking from the water, its shoulders and head moving slightly. It is still very difficult to make out, but it looks incredibly gaunt and sinewy, pale yellowey white, and totally naked.

SUDDENLY a hand grasps SARAH shoulder! She starts and spins around, almost blinding JUNO with her lights!

JUNO
Sarah! What are you doing?

SARAH
(anxious whisper)
There’s something.. I saw a man....up ahead in the tunnel!

She turns back and aims the torch along the tunnel, but it is now empty.

JUNO
There’s nothing there.

SARAH pointedly hands JUNO the helmet. She looks at it as SARAH heads back to join the others. JUNO watches her, concerned.

CUT TO:

106 **INT - DRAINAGE TUNNEL LEDGE** 106

SAM has finished dressing HOLLY’s wound and uses the PICK HANDLE as a SPLINT.

SAM
There. That’s the best I can do. It’ll hurt like hell and you won’t be able to put any weight on it, but you can move.

REBECCA looks at her little sister with admiration. HOLLY winces as she tries moving her leg.

JUNO and SARAH return, in the middle of an animated discussion.

JUNO
.....It’s just old mining gear, Sarah. They combed these mountains for gold over a century ago! Anyone trapped down here would be a skeleton by now.

SARAH (QUIET)
..that’s just what it looked like.

BETH
What WHAT looked like?

JUNO
Sarah thinks she saw somebody back there.

BETH
She what?

SARAH
I don’t THINK I saw someone, I saw someone.

JUNO
You heard something. You saw what you wanted to see. It’s the dark, it plays tricks.

BETH is thinking along the same lines now, watching SARAH with concerned eyes.

SARAH
There are things I want to see. That wasn’t one of them.

SAM
What did you see?

SARAH
A man. I saw a man.

REBECCA
Are you sure?

SARAH
Yes, and it’s not the first time. I thought I saw someone before. But now I’m sure.

She looks around at five doubting faces

SARAH (cont’d)
...really, I’m sure.

JUNO catches BETH’s eye.

JUNO
Sarah there’s no-one down here. Forget it. We have to get Holly out.

All the women in the group know she’s right, even BETH who gives SARAH an encouraging little nod of the head.

CUT TO:

107 **INT - DRAINAGE TUNNEL - DARK** 107

JUNO strikes up the lighter and it flickers... This is the way.

HOLLY is hopping along, in great pain, between BETH and SAM, while SARAH, JUNO and REBECCA lead the way upstream.

CUT TO:

FURTHER UPSTREAM - They reach the bottom of a short waterfall, down which the stream bubbles from a larger chamber above.

JUNO is the first to go, followed by the others. She slowly peers over the brink to look upon the scene laid out before her in wide eyed horror.

CUT TO:

108 **INT - BONE DAM - DARK** 108

Water is constantly dripping from various parts of the ceiling, forming the stream. But the chamber itself is flooded, about a foot deep, because the top of the waterfall is blocked by a DAM made out of BONES!

Each of the team make it to the top to look upon this scene of carnage with fear and amazement. Each of them scans the carpet of bones with their torch beams, picking out skulls and antlers!

SARAH spots a piece of clothing, shredded, perhaps belonging to the missing cavers. But there are no human remains here.

BETH
What is this place?

SAM
Looks like a slaughter house.

SARAH approaches HOLLY....

SARAH
Holly, let me use your cam-corder, I want to see what I can see on infra-red.

HOLLY hands it over, and SARAH scans the entire area with it.

SARAH (cont'd)
Dead animals. Hundreds of them.

JUNO turns her torch to the rest of the cavern. It appears to be the centre of a honeycomb of tunnels leading off in every direction. Some carrying water to feed the stream, others dry.

BETH
This is definitely not good.

SAM
(nervous)
Can we get out of here.

REBECCA
Which way?

JUNO is trying out the LIGHTER again, but the flame is flickering from all directions.

JUNO
(a little panicked)
I don't know.

CUT TO:

109 **INT - INFRA-RED POV - DARK** 109

SARAH flits the INFRA-RED CAMERA from face to face in the darkness.

BETH
What do you mean, you don't know?

JUNO
The breeze is coming from all over the place. It could be any one of these tunnels. Take your pick.

SAM
(under her breath))
Fuck.

REBECCA
Hello? Is there anybody there?

JUNO
(contemptuous)
Oh please...

BETH
Right now I’m willing to try anything.....HELLO?!

When we return to BETH, we see another figure standing at her shoulder. It’s vaguely human, very pale in the green of the INFRA-RED. It is totally hairless and gaunt. Its eyes appear to be sealed closed, and it has large mutated ears and a jaw line distended to accommodate a mouthful of jagged teeth. In the darkness it appears ready to strike at BETH’s back, but when JUNO’s torch lights it up it rapidly retreats into the shadows!

This thing is a STYGIAN CRAWLER and this is its lair.

CUT TO:

110 **INT - BONE DAM - DARK** 110

Now they’ve all seen it and react in horror and shock.

Torch lights flash around the chamber trying to pin-point this strange apparition, but it’s too fast, darting left and right, up and across the walls of the chamber, evading their attempts to get a good look of it. It’s just a pale, agile figure, darting this way and that, and letting rip a hideous, piercing shriek as it goes! JUNO struggles to light a flare, and once it strikes she holds it up to illuminate the whole CAVERN, but just as quickly as it appeared, the CRAWLER is gone!

HOLLY
Jesus!

BETH
What was that?! WHAT THE FUCK WAS THAT!?

REBECCA
I don’t know, I could barely see, it moved so fast!

SARAH
I told you we weren’t alone.

SAM
SARAH, THAT WAS **NOT** A HUMAN FUCKING BEING!

JUNO
Fuck this. Let’s pick a tunnel and take our chances.

BETH aids HOLLY as they head into the tunnel, but their progress comes to a rapid halt as a terrible and unearthly sound fills the tunnel ahead! It is a rasping, shrieking noise, and it’s coming their way...

SAM
What’s happening?

REBECCA
...There’s more of them.

They quickly back off and choose another tunnel..

CUT TO:

111 **INT - HONEYCOMB 1 - DARK** 111

BETH and HOLLY are up front with JUNO bringing up the rear, constantly looking back toward the ever advancing sound.

HOLLY and BETH look behind as the shrieks grow noticeably louder, meaning whatever is making the noise has reached the BONE DAM!

SARAH
Juno?!

JUNO
What?!

SARAH
The flare! They can hear us!

JUNO clocks the loud hissing of the FLARE, and thinks she may have a point. The group pause as JUNO hurls the FLARE back along the tunnel toward the BONE DAM.

BETH and HOLLY turn to face front once more only to run straight into one of the CRAWLERS, its eyes wide, its jaw stretched wide open revealing it’s lethal fangs!

It is humanoid, but far from human, and it shrieks wildly as it launches itself at HOLLY, the weakest of the team!

REBECCA
RUN!

The nature and ferocity of the attack cause the woman to scatter in fear and run like Hell! They have no plan other than to get away from this spot as fast as possible. In the chaos, REBECCA and SAM flee in the opposite direction to SARAH and BETH and they all soon become lost in the network of passageways.

Behind them the hideous shrieking mingles with HOLLY desperate garbled cries to form an appalling crescendo!

And JUNO rises to the occasion, angry now, pulls out her PICK in an effort to defend HOLLY from the CRAWLER. The creature tears at HOLLY's clothing and sinks its teeth into her neck, shaking her writhing thrashing form like a rag doll!

JUNO (cont'd)
Leave her alone you fucker!

She lashes out at the CRAWLER, cutting a gash down the side of its face! The CRAWLER hisses at her angrily, as we

CUT TO:

112 **INT - HONEYCOMB 3 - DARK** 112

SARAH leads the way as she and BETH flee the scene. But BETH stumbles and falls! By the time she looks up, SARAH has gone!

113 **INT - HONEYCOMB 2 - DARK** 113

SAM and REBECCA run and keep running, driven by fear.

CUT TO:

114 **INT - HONEYCOMB 1 - DARK** 114

Pick in hand, JUNO lunges again at the creature which is trying to drag HOLLY away. Shrieking at JUNO's aggressive stance, the creature lashes out at her with sharpened, talon-like finger nails, ducking and writhing to avoid the swing of JUNO's pick as the two of them engage in a tug of war over HOLLY's bleeding, body. The creature has her head and shoulders, while JUNO has one hand on her ankle. But the creature is very strong and JUNO begins to lose her grip because of the thick gouts of blood oozing between her fingers.

JUNO is spitting blood, in a violent rage, when a second CRAWLER lunges out of the darkness at her, grappling her to the ground!

Still managing to hang on to HOLLY's ankle, even with the new CRAWLER on top of her, JUNO wages a furious war.

She hacks away at the CRAWLER as HOLLY is dragged away, still weakly struggling..

CUT TO:

115 **INT - HONEYCOMB 2 - DARK** 115

Panting and exhausted, REBECCA and SAM emerge into an unfamiliar CHAMBER. Realization dawns on SAM.

SAM
Where are the others?

116 **INT - HONEYCOMB 3 - DARK** 116

BETH gets to her feet, disoriented, lost and afraid, not knowing where SARAH has gone...

BETH
Sarah....?

She hears JUNO’s struggles echoing through the cave, drawing her attention....

CUT TO:

117 **INT - HONEYCOMB 1 - DARK** 117

JUNO watches horrified as HOLLY is dragged away by ‘SCAR’, the CRAWLER she maimed. She smashes the pick into her attacker, long enough to get it off her as she scrambles after HOLLY, but its not long before the attacker leaps on her back, pulling her hair, trying to sink its teeth into her neck.

CUT TO:

118 **INT - LAIR - DARK** 118

Still running, SARAH stumbles blindly in the darkness, the ground drops away beneath her and she slides down a long and slippery gradient toward a precipice. She can’t stop.

She falls, but only about ten feet, her head hitting the cold,wet stone with a sickening thud. She doesn’t move.

CUT TO:

119 **INT - HONEYCOMB 1 - DARK** 119

JUNO rolls onto her back, on top of the CRAWLER, smashing her head back into its face, before turning over, driving her knee into its solar-plexus and, with fury in her eyes, bringing the pick down upon its head. This is pure uncontrolled rage as she drives the sharp pick into the creature’s brain again and again, pummelling it to jelly until the CRAWLER finally stops twitching.

Seething with adrenaline, grief and hate, JUNO sits atop her kill, breathing deeply, sweating, shuddering.

She stands, and takes a deep breath. Silence. Then, She senses movement behind her.

She whirls around, swinging the bloody pick toward her new attacker!

WHACK!

It’s an uncontrolled, adrenaline-fuelled reaction and JUNO’s face instantly turns from one of anger to one of stupefied horror as she finds BETH standing before her, looking at her with a blank expression upon her face.

Neither of them know quite what has happened until BETH drops to her knees, pulling JUNO with her because the point of her PICK is embedded in BETH’s neck, and JUNO, in shock, can’t control her body enough to let go.

Only as BETH slumps to the ground does the PICK finally comes free. BETH is still alive, blood gushing from her neck. JUNO staggers back, in horror at what she’s done! The sound of CRAWLERS shrieking before her, advancing, she must get out of there, and quickly.

BETH looks at her incredulous, knowing what she is going to do. She reaches out to JUNO, but JUNO backs off. It’s her or Beth. Law of the cave.

JUNO
I can’t save you...

BETH pants, desperate, hearing the crawlers, her hand to her neck, sticky with her own blood

BETH
You can help me..JUNO! FUCK YOU JUNO
HELP ME YOU CAN’T LEAVE ME LIKE THIS!

JUNO backs away, turns and runs....

CUT TO:

120 **INT - HONEYCOMB 2 - DARK** 120

REBECCA and SAM come to a stop, listening to see if they are being followed.

REBECCA
Stop....!

SAM
What happened to the others?

REBECCA
I don’t know... We have to go back.

A shriek pierces the darkness..

SAM
Fuck that!

REBECCA
They’re still following us.....come on.

REBECCA pulls SAM after her, and we

CUT TO:

121 **INT - LAIR - DARK** 121

The CAM-CORDER is lying on its side, filming SARAH lying unconscious. Her eyelids are flickering. We ZOOM in one the VIEW FINDER and

CUT TO:

122 **INT. DARK SPACE - FLASHBACK** 122

We see the same image again, five candles. JESSICA. Darkness. In the background, indistinctly, we see PAUL and SARAH smiling over JESSICA’s shoulder. Nightmarishly, discordantly we hear the strains of ‘HAPPY BIRTHDAY’.

CUT BACK TO:

123 **INT - LAIR - DARK** 123

SARAH wakes up and doesn’t know where she is. Her HELMET LAMP is smashed and her TORCH nowhere to be found. All she can reach is HOLLY’S CAM-CORDER.

The first thing she spots is an old MINING lamp, a name painted roughly on its side - ‘TAYLOR’

She activates it and looks through the INFRA-RED view finder at a horrifying sight. Human remains - a skull, and next to it, parts of a skeleton. Beyond that, more human remains, mixed among the animal carcasses and bones.

The cavern is like some kind of underground ABATTOIR. Fresh animal carcasses old and new litter the room, dumped here from above, ready to be stripped and devoured. Giant Elk, deer, even a cougar lie with their throats ripped out, blood everywhere. It’s a vision of Hell.

SARAH uses the camera to assess the cavern and find a way out, when she hears a noise from the gallery above, (where she fell down). She rapidly backs into its darkest shadows, directly beneath the gallery.

There are more noises from above, then silence, and suddenly HOLLY’s CORPSE is dropped right in front of her! SARAH recoils in shock, as HOLLY, blood-soaked and battered, lies there, staring back at her.

A SNAP LIGHT attached to her belt is still working, and fills the cavern with an eerie GREEN GLOW!

CUT TO:

124 **INT - HONEYCOMB 1 - DARK** 124

JUNO staggers against a wall and throws up.

Behind her the sounds of CRAWLERS echo through the tunnels. She hurries on and we

CUT TO:

125 **INT - HONEYCOMB 2 - DARK** 125

REBECCA and SAM are hurrying away from the sound of the CRAWLERS, when REBECCA spots a LEDGE up in the side of the tunnel.

REBECCA
Up there! Hurry...

They waste no time in crawling into the tight space, in the hope that the CRAWLERS may overtake them in the darkness. As they go, SAM drops the BLUE CHEMICAL SNAP LIGHTS she is holding and they clatter to the floor of the tunnel. She tries to go back for them, but REBECCA grabs her.

REBECCA (cont'd)
Forget them...hurry!

The two women crawl onto the high ledge, switch off their TORCHES and HELMET LAMPS and lie silently on the ledge, SAM behind, REBECCA in front, with only the BLUE glow of the SNAP LIGHTS to give them any sense of comfort.

CUT TO:

126 **INT - LAIR - DARK** 126

SARAH hears a new sound, from all around. A lower, less aggressive rasp, as several CRAWLERS emerge from the shadows, into this LAIR, and approach the fresh meat of HOLLY's CORPSE. SARAH freezes, and waits...

SARAH can only cower and watch through the CAM-CORDER as the CRAWLERS gather around the fresh kill and begin ripping it apart. SARAH closes her eyes, gagging.

But one of the CRAWLERS, 'SCAR', between SARAH and HOLLY's corpse, smells something new, and turns its attention toward SARAH!

SARAH, sensing something close, opens her eyes to see (through the CAM-CORDER) the CRAWLERS face, inches from her own, its eyes closed, sniffing the air. SARAH holds her breath. The CRAWLER opens its eyes wide to reveal two yellow eyeballs.

Following its nose, the CRAWLER rises upwards, to the rock face, then turns its attention back to the main course, but SARAH is trapped....

CUT TO:

127 **INT - HONEYCOMB 2** 127

REBECCA and SAM lie silently together as they hear the sound of something approaching. It's a CRAWLER, moving cautiously, hunting by sound, searching for them.

SAM gasps, and REBECCA quickly puts her hand over her mouth.

The CRAWLER is very close, climbing along the wall.

A gaunt, clammy hand touches the rock beside SAM’s face. The CRAWLER is moving along the wall, right over them in the semi-darkness, skimming past their bodies. It seems totally unaware of the light source as its yellow eyes seem to glow in the BLUE GLOW. They try to remain absolutely still as the CRAWLER pauses briefly, right next to REBECCA’s face. It’s so close she can taste its rancid breath in her mouth. It listens, senses nothing, and moves on.

REBECCA takes her hands from SAM’s mouth....

SAM
It couldn’t see us.....

The seconds tick by, and in time the coast seems clear.

Then the terrible bleeping of a digital alarm! Along the tunnel, the CRAWLER spins about

SAM (cont’d)
(whimpers)
My fucking watch...

SAM struggles and throws the watch as far back along the tunnel as she can.

Almost instantly the CRAWLER rushes past in pursuit of the noise. REBECCA and SAM lie quiet and still, not daring to move a muscle.

FADE TO BLACK.

DISSOLVE TO:

128 **INT - HONEYCOMB 1 - DARK** 128

A distant light appears in the pitch darkness, heading this way along dank, dripping tunnels.

JUNO, alone, moves cautiously through the maze of caverns, trying to find traces of SARAH, REBECCA and SAM. Using a (silent) GREEN SNAP-LIGHT, she weaves this way and that, listening out for CRAWLERS, PICK in hand, ready for anything.

Reaching a junction between several interconnecting tunnels, she notices an ARROW scrawled on the tunnel wall. It means something....

She looks and listens along each of the tunnels, and through one she can hear the faint whistling of a breeze.

A breeze means one thing.....A WAY OUT.

CUT TO:

129 **INT - LAIR - DARK** 129

SARAH is still trapped, and in the semi-darkness, lit only by HOLLY’s SNAP LIGHT, all she can hear is the sound of her friend being torn apart! It’s driving her insane, but she cannot give herself away.

SUDDENLY, from elsewhere, the sound of a falling rock echoes through the CAVERNS, then a voice....faint but audible....

JUNO
Sarah......?

The CRAWLERS turn to the sound, and in one sudden movement the pack dart out of the LAIR on the hunt again!

SARAH takes a deep breath of rancid air, almost gagging on its foulness.

CUT TO:

130 **INT - HONEYCOMB 1 - DARK** 130

JUNO has arrived at a junction between two tunnels and doesn’t know which one to take.... There’s only one thing for it.

JUNO
REBECCA?! Can anybody hear me?!

CUT TO:

131 **INT - HONEYCOMB 2 - DARK** 131

REBECCA and SAM hear her....

SAM
It’s Juno.......

REBECCA
The noise she’s making she’ll bring everyone of those things down on her head.

SAM
As long as it’s not on mine.

REBECCA
We can’t stay here forever.

Together, they shuffle out of their hiding place...

CUT TO:

132 **INT - LAIR - DARK** 132

SARAH carefully emerges from the shadows now that the coast is clear. She edges toward the fractured remains of HOLLY....

SARAH
I’m sorry....

Carefully she pulls the PICK HANDLE (used as a makeshift splint on Holly’s leg) free from the blood and gore, steaming in the cold darkness. It’s a grisly job. Once that’s free, SARAH now lifts HOLLY’s upper body so she can remove her outer layers of clothing.

It’s tricky, icky, awkward work, but SARAH finally manages it, and allows HOLLY’s body to slump back to the ground. Now she wraps the clothing around the end of the PICK handle, then grabs the MINERS LAMP, unscrews the cap and douses her makeshift TORCH in oil.

Finally she takes out a lighter and strikes it up, lighting the TORCH and filling this killing house with a hot flickering orange glow.

Unable to climb out the way she fell in, she moves deeper into the LAIR, carefully treading between the detritus of death.

CUT TO:

133 **INT - HONEYCOMB 1 - DARK** 133

JUNO finds another ARROW and again follows it backwards, to another junction and yet another ARROW.

JUNO
Rebecca.....Sarah?!!!

She’s forgetting herself, carried away by the possibility of hope. But that hope is shattered by the sudden SHRIEK of a CRAWLER in reply to her calls...

CUT TO:

134 **INT - HONEYCOMB 2 - DARK** 134

REBECCA and SAM hear this too. They freeze and throw themselves against the wall, carefully edging toward the corner, from where the SHRIEK came from. This CRAWLER is getting closer.

Carefully, slowly, REBECCA peers around the corner, breathing hard and fast, the sweat running from her brow.... but the tunnel is empty.

SAM is looking the other way, covering their rear, as REBECCA turns back....

REBECCA
It’s clear....

They turn the corner, but as they do, the CRAWLER appears, not from below but from above! It is hanging upside down from the roof and it lashes out at REBECCA, slashing her across the shoulder. She gets clear in time to swipe back at it with her PICK, but misses! In the BLUE of her SNAP LIGHT, the CRAWLER opens its yellow eyes and SHRIEKS loudly at them.

REBECCA (cont’d)
SHIT!

REBECCA backs away, SAM behind her, but the CRAWLER keeps pace with them, dogging them as they retreat. REBECCA swipes the PICK at it whenever it gets too close.

But they quickly find themselves cornered, backed up against a wall with nowhere left to run. If they try to move left or right, the CRAWLER counters them.

REBECCA (cont’d)
Sam....when I say...run!

SAM
I won’t go without you!

REBECCA
Just do it! NOW!

In desperation REBECCA lunges at the CRAWLER, swiping with her pick with her LEFT hand. The CRAWLER backs off, and SAM runs for it!

Almost immediately SAM runs into something (OFF SCREEN) and comes to a startled halt!

REBECCA swings the PICK at the CRAWLERS head but the CRAWLER grabs it and pushes her back against the WALL, holding her by the throat and opening its WIDE JAWS ready to take a bite!

SUDDENLY another PICK comes whooshing out of the darkness, spinning through the air and embedding itself in the CRAWLERS back!

The CRAWLER buckles backward, trying to pull the PICK out from between its shoulders!

REBECCA looks up just as JUNO (followed by SAM) appears from the shadows beyond, then she drives her own PICK into the CRAWLERS chest, and all three women attack the beast with whatever comes to hand! The CRAWLER lets out a piercing shriek, like a cry for help, as it goes down beneath the blows.

CUT TO:

135 **INT - LAIR - DARK** 135

SARAH hears the cry. It sends a shiver down her spine, as she stops, listening, waiting....

CUT TO:

136 **INT - HONEYCOMB 2 - DARK** 136

JUNO finishes it off by caving its skull in with a rock. Bloody and desperate the three exhausted women look at each other, a new found understanding between them.

CUT TO:

137 **INT - LAIR - DARK** 137

SARAH, feeling more confident, moves on, carrying her burning torch. She is still making her way through the low hanging vaults of the LAIR, nervously looking around, expecting the CRAWLERS to return at any moment.

CUT TO:

138 **INT - HONEYCOMB 2 - DARK** 138

JUNO and REBECCA share a quick tight embrace.

REBECCA
We heard you calling for Sarah. You seen Beth?

JUNO
.....She fell. I lost her... I don’t think she made it.

The women are silent. No one can find anything to say as the horror of the situation settles over them. Then SAM looks down at the mutilated CRAWLER, the first one they have seen up close.

JUNO (cont’d)
What is it, Sam?

SAM
I don’t know, but.. it looks almost human.

REBECCA
Not anymore it doesn’t. Come on. We have to find the others.

JUNO
Wait. Take a good look at it Sam. Tell us what we’re dealing with here. It might help us fight them.

SAM
Well, it’s almost totally blind, and judging from what we’ve seen I’d say it uses sound and smell to see with and hunt with, like a bat. It’s perfectly designed to live down here in the dark. And it got some sort of blood infection, that's what makes it yellow. Jaundice?

REBECCA
How did it get here?

JUNO
People lived in these caves, the ones who did the paintings.

REBECCA
What? These things ATE the cavemen?

SAM
No. They evolved. I think they ARE the cavemen.

They look at each other, the horror of this possibility dawning on them.

JUNO
Whatever they are, they come and go to the surface to hunt, right? They bring their food down here to eat. If we can stay quiet enough, and evade these fuckers....I think I've found the way out.

REBECCA
You THINK?

JUNO
The climbing gear we found. Whoever brought that in here marked their route so they could find their way back out... I've found the markings.

SAM
So what are we waiting for

JUNO looks back at her....

JUNO
Sarah....We have to find Sarah.

CUT TO:

139 **INT - LAIR - DARK** 139

SARAH scans the entire LAIR, sweeping the torch back and forth, looking for Beth.

As SARAH heads down toward the far end of the LAIR she stumbles and falls. We TRACK across the sea of bodies and bones littering the floor of this cavern, towards Sarah.

As she starts to pick herself up SARAH realizes her hand is touching something. Something strange. She turns...

She is touching a HUMAN LEG. She clears away some debris to reveal the rest of the body. It's lying face down, but we can tell it is the body a woman. Some of the flesh has been stripped from the lower legs by razor sharp teeth.

SARAH
(whimpering)
Oh god oh god...

Sarah already knows who it is, but she reaches out anyway to turn BETH’s body over, revealing the gaping neck wound inflicted by JUNO.

SARAH
Beth...

SARAH raises BETH’s upper body from the ground and cradles her in her arms.

As she lowers BETH’s body back to the ground Beth’s eyes SNAP OPEN. She’s not dead yet. Not quite.

Sarah jolts in shock. BETH’s words are hissed out in a hideously laboured rasp.

BETH
Sarah. Run.

SARAH
I’m going to get you out of here.

BETH
(calm)
No. I can’t move. I can’t - feel. Anything.
(Beat)
I couldn’t even feel my legs when the... things... started...[eating them]

SARAH
I heard Juno calling me. She’s alive. I’m going to find her and we are going to get you out of here.

BETH
Stay away from her. She did this to me. She left me to die.

SARAH
No Beth. No she didn’t...

BETH
(hissing)
LISTEN TO ME SARAH! YOU CAN’T TRUST HER! SHE’S DANGEROUS!

SARAH
She’s our friend. Juno’s our friend.

BETH
SHE'S A FUCKING BITCH AND SHE ALWAYS HAS BEEN!
(Beat)
She was fucking him.

SARAH
What?

BETH
Paul. She was fucking him.

140 **SCENE DELETED** 140

141 **EXT - WHITE WATER RAFT - DAY** 141

On the edge of the rapids, JUNO clocks PAUL and JESSICA below.

JUNO
Let's make 'em proud.

There is a hint of cruel mockery in JUNO's eyes.

CUT TO:

142 **INT. LAIR. DARK** 142

Sarah is almost trance like.

SARAH
No...

CUT TO:

143 **EXT - RIVERBANK - DAY** 143

SARAH's POV: PAUL pulls the soaking JUNO towards him. For a moment their eyes lock with hungry lust, oblivious to their surroundings.

BETH (O.S)
I'm sorry...

CUT TO:

144 **INT. LAIR. DARK** 144

BETH coughs up blood. SARAH snaps out of her trance, looking blank, empty.

BETH
Sarah...

SARAH
Yes?

BETH
Take this.

BETH removes the WHISTLE from around her neck and hands it to Sarah. Their hands touch as SARAH takes it from her. TEARS streaming down her face, SARAH places the whistle around her neck and tucks it into her top, just like BETH wore it.

In the distance we hear the shriek of a Crawler.

BETH
Don’t leave me like this.

SARAH
What?

BETH looks at her intently.

BETH
Don’t leave me like this.

CLOSE on SARAH as she realizes what BETH is asking her to do.

SARAH
Close your eyes.

SARAH reaches down and finds a JAGGED ROCK. As she raises it we

CUT TO:

WIDE SHOT: Sarah’s tiny figure as she brings the ROCK down in a smooth, merciful, arc.

CUT TO:

ECU OF SARAH’S FACE. EYES CLOSED. EXPRESSIONLESS.

She hears a noise from elsewhere in the cavern and grabs her TORCH, swinging it around to see a lone CRAWLER, stealthily creeping up on her, about 20 feet away.

With a valedictory glance at BETH’s dead body, SARAH bolts for it, running as fast as she can toward the first available exit. She’s a machine.

She spots a tunnel and heads for it, but before she can reach it, the floor of bones gives way beneath her.

The lower end of the LAIR is a drainage pool, stacked high with animal carcasses, thick with clotted blood and covered in so much dust and debris it looks like a solid floor, but it’s about 4 or 5 feet deep.

SARAH plunges headfirst into this blood-pool, her torch flying from her hand and landing on the far side.

When SARAH surfaces again, all trace of her beauty and humanity have vanished. She is covered in blood. After this Hellish baptism SARAH is now as frightening as anything else in the cave.

She looks around, trying to spot the CRAWLER, but there is no sign of it. She turns and heads for the tunnel, but almost immediately the CRAWLER bursts up out of the blood-pool in front of her, bloody as Hell.

It grabs her and the two of them disappear under the surface together.

For a moment the surface of the pool goes calm....then they re-emerge, engaged in a ferocious battle, lashing out at each other in savage fury. They have each other by the throat, squeezing tightly. The CRAWLER is stronger and tries to force SARAH’s head under again. As she goes she reaches around with her free hand, trying to find something, anything, she can use as a weapon.

Just as her face disappears beneath the surface and blood flows into her gasping, open mouth, she grabs hold of a RIB BONE and thrusts its sharp broken tip into the CRAWLER’S eye.

The CRAWLER wails and SARAH spits out blood, pushing the RIB BONE deeper and deeper into the CRAWLER’S eye socket, forcing the CRAWLER underwater and keeping it there until it stops struggling.

Exhausted, SARAH fights her way to the edge of the pool, and with great effort hauls herself out onto the rim, where she collapses, face down, gasping in air.

Then, just beyond her, we see something move. Another CRAWLER has entered the LAIR. SARAH, looking toward us, becomes aware of its presence, and freezes still. She’s still covered in blood, much like everything else in the lair.

She stays absolutely still as the CRAWLER, sniffing the air, moves along the edge of the pool toward her.

Then the CRAWLERS hand rests on SARAH’s head, as it sniffs the air, listening for signs of life.

After a moment it moves on, and SARAH very slowly, very carefully reaches out toward a massive ELK THIGH BONE lying nearby.

The CRAWLER comes up close, sniffing the air before us, and behind it, we can see the crimson form of SARAH rising up slowly, menacingly like some savage goddess.

SARAH takes a deep breath and lets it out, the CRAWLER sniffs the air, sensing the new smell, and turns back toward SARAH just as she brings the THIGH BONE crashing down on its skull, again and again, her eyes blinded by blood and rage!

Finally she stops and slumps down. Drained.

Then she hears it, the distant SHRIEK of many CRAWLERS, coming from all around her.

She looks up, with eyes now cold and merciless.

145 **SCENE DELETED** 145

146 **INT - HONEYCOMB 2 - DARK** 146

JUNO, REBECCA and SAM hear the SHRIEK too, but for them it is much closer, and coming their way.

JUNO
Go on, follow the markings, hurry....!

REBECCA and SAM hurry off, finding the ARROWS and following them backwards. JUNO waits behind, wanting to be certain that the CRAWLERS are coming after them. She shines her torch along the tunnel into the darkness, moving slowly forward as the SHRIEKS get louder, growing in numbers.

JUNO (cont’d)
SARAH?!!!

Then she sees them, all of them, CRAWLING out of the darkness toward her en masse. Moving fast, on all fours, along the ground, the walls and the roof of the tunnel, twenty or more of them, heading this way! At the front of the pack is SCAR!

JUNO turns -

JUNO (cont'd)
RUN!!!

CUT TO:

147 **INT - TUNNELS - DARK** 147

SAM and REBECCA hit a junction and quickly find the ARROW drawn on the wall.

REBECCA
Juno, this way! Hurry!

JUNO
SARAH?!!!

REBECCA
She's DEAD, Juno! We can't wait for her!

JUNO stares hard at REBECCA, knowing she's probably right.

REBECCA (cont'd)
Come ON!

SAM runs off ahead, while REBECCA waits to see if JUNO is following.

REBECCA (cont'd)
SAM?! Wait!

Once she sees JUNO's light coming, she takes off after SAM.

CUT TO:

Now WE too are running along the tunnels as fast as we can, weaving this way and that, first ahead of them, then behind. SAM at the front, REBECCA in the middle and JUNO bringing up the rear, stopping briefly to check behind her, then taking off again at speed. It's a frantic chase, with the CRAWLERS biting at their heels.

CUT TO:

SAM finds another ARROW and follows its course backwards, REBECCA is with her now and JUNO not far behind.

CUT TO:

SAM runs into a pool of water but keeps on going. REBECCA follows but stumbles, falling headlong, until JUNO grabs her and pulls her to her feet.

She’s limping now.

Then REBECCA notices that SAM has missed a turning and an ARROW, telling them to go in a different direction.

REBECCA (cont’d)
SAM! It’s the wrong way!

JUNO
Shit! Come ON!

They follow SAM, JUNO supporting the injured REBECCA.

CUT TO:

148 **INT - CANYON GORGE 2 - DARK** 148

SAM crawls on hands and knees through a low tunnel and almost runs over the edge of this vertical drop, but stops herself in time. The tunnel has run out, and before her lies a deep gorge similar to the one REBECCA crossed earlier, about twenty feet across, with no way around it.

On stopping so suddenly SAM has sent several rocks tumbling over the edge into oblivion. Now she hears them splash down in water far below.

Above her, the roof of the cavern arcs over the gorge, and there she sees her chance. Emulating her big sister, she sees a crack spanning the roof that could take her to the far side, and she’s desperate enough to try it.

She hammers in a piton, ties on a safety rope, climbs up and puts her hand into the CRACK, clenches it and lets it take her weight! The pain is unbearable and she gasps as we

CUT TO:

149 **INT - TUNNELS - DARK** 149

REBECCA and JUNO hurry after SAM, reaching the low segment of tunnel....

REBECCA
You go first! Stop her! I’ll be right behind you!

JUNO crawls in first and REBECCA follows.

CUT TO:

150 **INT - CANYON GORGE 2 - DARK** 150

SAM is resolute and determined. Shaking with the strain, she pulls herself up far enough to secure the spring loaded GRAPNEL and hook on her safety line.

JUNO emerges from the low tunnel to see SAM is halfway across the void.

JUNO
Sam! What are you doing?! You can’t do it! Come back! SAM?!

SAM looks back at JUNO with a mix of steely resolve and tears in her eyes, the pain she is enduring is unbelievable but she will not give in.

JUNO (cont’d)
(calling back)
Rebecca, hurry!

A CRAWLER lets out a loud SHRIEK, and JUNO traces the sound. It’s ahead of SAM. SAM looks up and sees it coming across the roof, upside down, toward her!

REBECCA, crawls out of the tunnel and sees it too!

REBECCA
No ....SAM, GET OUT OF THERE! HURRY!

SAM looks at the CRAWLER, looks at her own situation, and knows that she’s not going to make it back to the near side in time. Then she looks directly at REBECCA across the void. No words are needed. REBECCA looks back at her in floods of tears.

SAM wedges in one more GRAPNEL, hooks her SAFETY line on to it, and with her free hand, takes her CLASP KNIFE from its sheath and puts it between her teeth, before moving hand over hand directly toward the CRAWLER!

REBECCA (cont’d)
What are you doing!? SAM, NO!!

But SAM has death in mind and she and the CRAWLER meet head on. SAM doesn’t stand a chance, hanging above the gorge with only one free hand, but she does manage to take a few slashes at the CRAWLER until it suddenly lashes out at her and, with its claws, rips open her throat!

SAM hangs their momentarily in shock as blood gushes out, then she looks up at the CRAWLER, hissing back at her, upside down!

She suddenly swings her legs up and wraps them around the CRAWLER’S back before letting go with her hand.

Now she wraps her arms around its neck and, blinded by her own blood, drives her KNIFE into the CRAWLER’S heart.

REBECCA can only watch in horror and sorrow as her sister fights to the death.

REBECCA (cont’d)
NNNNNOOOOOOOOO!!!!!!!!!!!!!

The CRAWLER shrieks loudly and cannot hold on any longer. The weight of SAM pulls it from the roof and together they drop into the abyss.

The safety rope reaches its limit and SAM’s body is whip-lashed to a halt, while the CRAWLER keeps falling, shrieking as it falls, until it hits the WATER below with a loud splash.

SAM is left hanging at the end of the ROPE, swinging back and forth like a pendulum.

REBECCA is a quivering wreck as JUNO embraces her, forcing her to look away, a tear in her own eye as she looks at SAM, hanging from the end of the rope.

REBECCA slumps against the wall as JUNO considers the more pressing matter of their own survival. She stands on the edge, looking down, thinking.

JUNO
Rebecca. We can’t stay here...

REBECCA
Then go. I don’t care anymore.

JUNO
No, Rebecca, we can still get out! We HAVE to!

REBECCA
What does it matter? We’re fucked. We were fucked the moment we set foot in this place.

JUNO
I am NOT going to die in this fucking hellhole!

REBECCA
Don’t you understand?! It’s the cave. IT WANTS US TO DIE! IT WON’T LET US LEAVE!!!

REBECCA is suddenly yanked off her feet! She lands face down, the wind knocked out of her!

JUNO
REBECCA!!!!

The CRAWLERS are here! They are pulling REBECCA back into the LOW TUNNEL.

The shock brings REBECCA back to her senses, and she claws at the rock and dirt! JUNO grabs hold of her BANDAGED HAND and REBECCA screams out in pain as she kicks at her attackers. But they grab her feet and pull her deeper into the tunnel!

REBECCA
JUNO?!!!!

But JUNO can barely hold on to the blood-soaked BANDAGE as REBECCA is yanked forcefully backward.

JUNO
Rebecca, hold on!!

JUNO cries out in rage as REBECCA is yanked free and dragged kicking and screaming into the tunnel, resisting every step of the way, scraping her fingernails across the rocks, staring back into JUNO’s eyes until she vanishes from sight.

CUT TO:

JUNO backs away from the tunnel toward the edge of the gorge. She knows they’ll be coming for her next. She knows she has little choice.

She doesn’t have time to scale the cavern roof. She turns and looks down. Preparing to jump.

CUT TO:

POV - Coming out of the tunnel toward JUNO’s back, closer and closer until... JUNO swallows a breath and leaps into infinity.

CUT TO:

JUNO drops away into the pitch darkness. Silence. The vast deadly silence of the cave.

She disappears for what seems like an eternity until we

CUT TO:

151 **INT - UNDERWATER - DARK** 151

Looking upward from below as a faint glow appears, growing closer until JUNO hits the water, illuminated by the SNAP LIGHT she is holding.

CUT TO:

152 **INT - CANYON POOL - DARK** 152

JUNO floats to the surface, intermittently lit up by the light from SAM's torch, swinging back and forth high above her.

The pool itself is entirely enclosed, with water dripping and pouring down from the walls above.

From one side a small waterfall gushes steadily from a fissure in the wall, dropping about 15 feet into the pool.

JUNO, dazed by the impact of the fall, flounders in the water,. Weak from exhaustion, she begins to sink, as she's bathed in a warm fiery glow. A hand reaches down to her...

SARAH (OS)
Juno! Grab my hand!

JUNO weakly reaches up and grabs her hand. SARAH hauls her up and out of the water, onto the rocks.

JUNO looks up at her saviour.

SARAH's hair is hanging down across her face, matted and dishevelled. Her clothes, what remains of them, are tattered and torn, her bare arms and legs stained with blood and laced with cuts and bruises. She looks every inch the primal savage.

JUNO
Sarah.....

SARAH says nothing as she pulls JUNO up beside her. JUNO instinctively embraces her, but as she does she becomes aware of the matted blood in SARAH's hair. She backs away, looking at her own hands, now covered in the same blood...

JUNO (cont'd)
Oh my God....what happened?

SARAH
I killed some of them...Rebecca?
Sam?

JUNO
...No.

SARAH says nothing. She seems devoid of compassion. JUNO looks at this person before her, barely recognizable as the friend she once knew.

SARAH
What about Beth?

JUNO
..I’m so sorry Sarah...she didn’t make it...she fell.

SARAH
You saw her die?

JUNO
...Yes.

Sarah remains silent, half turning to leave.

SARAH
Well, are you coming or not?

There is an air of tension between them now. Juno follows warily as SARAH leads the way up past the WATERFALL and into the FISSURE as we

CUT TO:

153 **INT - HONEYCOMB 3 - DARK** 153

Finding HOLLY’s discarded PACK lying on the ground, JUNO hurries over to it and quickly pulls out all the FLARES left in it. About 6 in all. She combines them with the 4 she has left. SARAH finds BETH’s PICK and swaps it for her BONE.

JUNO
Ten flares.

Shrieks fill the caverns. JUNO and SARAH move on, stealthy as big cats.

CUT TO:

JUNO lights a FLARE and throws it down at a JUNCTION before she and SARAH check the immediate area and move off, cautious but urgent.

CUT TO:

Behind them, they leave a trail of hot burning FLARES, filling the caverns with smoke and throwing the CRAWLERS off their scent.

154 **INT - ASCENDING PASSAGE - DARK** 154

SARAH carefully peers around the corner.

Looking down the PASSAGE , the CRAWLERS are nowhere in sight.

SARAH
It’s clear.

JUNO doesn’t say a word as she looks back at SARAH and follows her lead.

CUT TO:

SARAH holds her FIREBRAND out before her as they follow the breeze to its conclusion.

JUNO, holding her PICK, follows close behind. Always alert, always glancing behind.

They are CLIMBING steeply now, back up to the surface, through new and uncharted territory, drawing them slowly onwards and upwards.

A nerve tingling SHRIEK can be heard behind them! They stop and turn, listening.

This SHRIEK is close and they’ve nowhere to hide, and only one FLARE left. They hurry on.

The breeze seems to be getting stronger. They are climbing as fast as they can through this winding, meandering passage, over rocks, up steep inclines and through pools of gathered water.

Then they hear another SHRIEK, closer still, and then another, and another. The CRAWLERS are so close.

They turn to hurry onward, only to find the way ahead blocked.

FOUR CRAWLERS lie in wait for them. ‘SCAR’ at the front. It’s a trap.

JUNO strikes up the LAST FLARE and the first CRAWLER immediately launches itself from a high rock at JUNO, tackling her and bringing her down in a pool of water.

SARAH lets out a fearful, guttural ROAR of defiance and keeps the other THREE at bay with the FIREBRAND, thrusting it at them, waving it back and forth in desperation.

Behind her, JUNO is engaged in a battle royale with the first CRAWLER. Amidst the frenzied movement and splashing of the water it is difficult to tell the two violently thrashing forms apart, as JUNO pounds at the CRAWLER with her PICK.

The other THREE are quickly learning to outwit SARAH by surrounding her. As she keeps TWO at bay, the THIRD attacks her from the rear.

SARAH and JUNO have both descended into pure savagery. This is a brutal, almost primordial struggle between two species. Neither side is about to go down without taking the other with it.

SARAH smashes her PICK into the side of her first attacker, followed by a kick in the head from her heavy boot. But this leaves an opening for the other TWO to launch themselves at her, driving her to the ground and knocking the FIREBRAND from her grasp.

JUNO and the FIRST CRAWLER are now pummelling away at each other in a pool red with blood from both of their wounds. Eventually JUNO sees an opening and smashes the CRAWLER across the jaw with the PICK, shattering the handle and the creatures face - She grabs its limp form and smashes the skull of her attacker repeatedly against the rock with her bare, bloody hands.

SARAH swings her PICK, punching with her free hand and lashing out with her feet, kicking anything that gets in her way. She now has TWO CRAWLERS on top of her and is fighting like a tiger.

JUNO distracts ‘SCAR’ and they face off together, circling each other, leaving SARAH one on one.

The two of them go at their attackers hammer and tongs, laying into them with every ounce of strength they have left - The ferocity of their attack is more than a match for the CRAWLERS, who rip and tear at the women's exposed skin.

But the CRAWLER gets the advantage over SARAH and, strangling her, holds her head under water.

‘SCAR’ lunges at JUNO and she ducks and rolls, grabbing the FLAMING BRAND and shoving it into the CRAWLER’S wide open jaws! ‘SCAR’ shrieks wildly as JUNO, still holding the FIREBRAND, gets to her feet and stands over the hideous beast, bringing the point of her PICK downward, driving it into her nemesis’ brain.

At the same moment SARAH manages to grab a rock and smashes it into the creature’s head, crushing its skull.

Finally it’s over.

The two women stare at each other, and they no longer recognize their former selves in the apparitions that now stand here, filled with blood lust.

They have become consumed by the darkness.

Only now, after the fight, can we see that BETH’s WHISTLE is hanging out of SARAH’S top. JUNO sees it and knows its significance. SARAH sees that Juno sees... The two of them lock eyes. JUNO eyes the WHISTLE nervously.

JUNO
Sarah...it was an accident. I swear it.

SARAH
Cross your heart and hope to die?

Then a loud shrieking from close by. JUNO turns to look. The PASSAGE is filled with CRAWLERS! Waiting to strike, hungry for the kill! SARAH and JUNO are beyond exhaustion and cannot hope to outrun them, or fight again. They are doomed.

JUNO looks back at Sarah just as in **SLO-MO** we see

A PICK swings downward in a sweeping arc, impacting with flesh and bone. The two women stand face to face. JUNO convulses in shock, eyes wide. SARAH’s face betrays no emotion. This is a cold, calculated, deliberate killing.

Without a word, SARAH breaks off and runs for it. JUNO collapses in agony, the PICK protruding sideways from her KNEE! She’s not going anywhere, and the CRAWLERS are closing in! She is easy meat.

CUT TO:

SARAH never looks back as JUNO screams at her....

JUNO
FUCK YOU! ...FUCK YOU!

Then the CRAWLERS swarm in on top of her!

JUNO (cont’d)
AND FUCK YOU TOO!!

CUT TO:

Juno wrenches the PICK from her own knee and makes her stand as she’s enveloped by a seething mass of CRAWLERS!

155 **INT - STEEP TUNNEL - DARK** 155

SARAH runs as fast as she can through winding passages in the rock, turning this way and that, losing herself in the maze once more. She's seeing CHALK MARKS at every turn, ARROWS contradicting themselves, pointing in opposite directions, she's going insane when suddenly the ground gives way beneath her and she falls...

CUT TO:

156 **INT - FUNNEL - DARK** 156

She rolls down a steep FUNNEL, bouncing this way and that, rolling head over heels through cobwebs and stirring up dust until she comes to a crashing halt, lying semi-conscious in a new chamber, and we

CUT TO:

157 **INT - BONE CHAMBER - DARK** 157

ECU - Light shines across SARAH's face.

There is a sense of calm about her now, as if she's lost to some twisted inner peace, her eyes glazed over, staring up at the light.

In time she looks around and sees bones, human bones, not just a few but hundreds, maybe thousands, piled up against the wall like a giant waste tip. The bones are ancient, brittle and white. Among the bones lie items of Native American paraphernalia.

But finally her attention is drawn to the source LIGHT that shines on her. High above, at the top of the BONE MOUNTAIN, daylight is shining in through a cleft in the rock.

SARAH gazes up at it, drawn to it, the way out.

She begins to scramble up the mound of BONES, clawing her way upward, on hands and knees, toward the light...

At last, and with extreme effort, she reaches the top and climbs up through the narrow CLEFT, toward the daylight beyond.

CUT TO:

158 **EXT - CAVE ENTRANCE - SUNSET** 158

SARAH emerges at the mouth of the cave starkly silhouetted against the blinding SUNSET.

CUT TO:

159 **EXT - FOREST - SUNSET** 159

With the sunlight streaming down through the trees, SARAH can hear the sound of SHRIEKING echoing through the mountain canyons all around her. She runs wildly, pushing her way through the undergrowth in a fevered state of pure desperation!

CUT TO:

160 **EXT - FOREST TRACK - SUNSET** 160

She scrambles out of the tree line, colliding with and collapsing upon the bonnet of JUNO’s 4x4!

CUT TO:

161 **INT - FIRST 4X4 - SUNSET** 161

CU the keys go into the ignition and we

CUT TO:

SARAH fires up the engine and slams it into REVERSE

CUT TO:

162 **EXT - FOREST TRACK - SUNSET** 162

THE 4X4’s wheels skid on the loose dirt before gaining traction as we

CUT TO:

We CRANE upwards as the VEHICLE reverses towards us at speed before pulling a sudden 180 skid, turning to face forward, then power-housing it beneath US and away down the treacherous mountain track.

CUT TO:

163 **INT - FIRST 4X4 - SUNSET** 163

Driving in the same possessed manner as she ran, SARAH has an expression of absolute resolve on her face.

CUT TO:

164 **EXT - FOREST TRACK - SUNSET** 164

The 4x4 smashes its way through branches hanging across the road, lurching wildly on the uneven surface, threatening to lose control and hurtle off the side of the road into oblivion at any moment.

CUT TO:

165 **EXT - FOREST ROAD - SUNSET** 165

The 4x4 reaches the end of the rough track as SARAH throws it around a tight bend and onto the MOUNTAIN HIGHWAY. With a high pitched squeal and the pungent smoke of burning rubber, the 4x4 straightens up and heads off down the highway as we

CUT TO:

166 **INT - FIRST 4X4 - SUNSET** 166

Only now does SARAH’s resolve begin to weaken. The first tears begin to well up in her eyes as the events of the past 24 hours flood back. She is psychologically overwhelmed and physically shattered.

Slowly but surely the emotion sets in and she loses control. As she breaks down, she brings the vehicle to a sudden stop in the middle of the empty highway.

The 4x4 just sits there, its engine purring softly, as we

CUT TO:

167 **INT - FIRST 4X4 - SUNSET** 167

SARAH slumps forward onto the steering wheel in a state of overwhelming emotional turmoil. Torn by feelings of sorrow, anger, remorse and guilt, she can only attempt to gather some sort of composure.

When, in time, she does, she sits back on her seat, but JUNO is now sitting in the passenger seat beside her, streaked in blood!

SARAH turns to her and gasps as we

SMASH CUT BACK TO:

168 **INT - BONE CHAMBER/DARK SPACE. DARK** 168

ECU of Sarah’s face as she jolts herself back to reality. She is back in the DARK CHAMBER that she fell into a few moments ago. Only we now see that is not a BONE CHAMBER. Just a desolate ledge deep in the interior of the cave.

SARAH, lost now to the darkness, beyond saving, huddles up, drawing her legs close, her knees to her chin, rocking back and forth. Only her delusional mind and her fading FIREBRAND can give her any comfort now.

She stays where she is, staring at the flame, at one with THE DARK, as we CRANE down toward her, from a high WIDE into an ECU on her eyes, highlighted by the flickering flame.

CUT TO:

169 **INT - DARK EMPTY SPACE - DARK** 169

SARAH and JESSICA, together but alone in the darkness, sit in front of a birthday cake with SIX flickering candles. We PULL BACK from them as they blow out the candles, and at the moment they go out we

CUT TO BLACK

FADE UP ON:

170 **GROUP PHOTO** 170

CREDITS ROLL over the black and white photograph HOLLY took of all the women on the steps of the lodge, accompanied by SIOUXSIE AND THE BANSHEES - ‘INTO THE LIGHT’.

THE END